

REALIA, TRANSLATION STRATEGIES,  
AND SUBTITLING

A study of two comedy sketch shows on DVD

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Tiivistelmä – Referat – Abstract <p>Tutkielman tavoitteena on tutkia, millaisia käännösstrategioita DVD-tekstittämisessä suositaan reaaliota eli kulttuurisidonnaisia käsitteitä käännettäessä. Lähtökohtana on, että osaa strategioista voidaan käyttää reaalioiden kulttuurisen erillisuuden korostamiseen, osaa taas tämän erillisuuden häivyttämiseen. Nämä kaksi kategoriata eivät kuitenkaan kata kaikkia mahdollisia strategioita, minkä vuoksi myös neutraalit strategiat otetaan tutkielmassa huomioon.</p> <p>Tutkielman aineisto koostuu Suomessa nimillä <i>Ruuvit löysällä</i> ja <i>Pikku-Britannia</i> tunnettujen brittiläisten sketsisarjojen DVD-julkaisuista. Molemmat tutkituista julkaisuista käsittävät yhden tuotantokauden. Formaattiltaan sketsisarjat perustuvat lukuisiin lyhyisiin kohtauksiin, joissa käsitellään useita eri aihealueita. Tämän vuoksi ne soveltuvat erinomaisesti reaalioiden tutkimukseen. Tutkittava kääntämisen laji on DVD-kääntäminen, koska sen merkityksen voidaan katsoa kasvaneen DVD:n lisääntyneen suosion myötä.</p> <p>Tutkielman teoriatausta muodostuu reaalioiden, käännösstrategioiden ja tekstityksen teoriasta. Näistä osa-alueista ensimmäisessä korostuu kulttuurin vaikutus kieleen ja siten myös kääntämiseen, kun taas toinen pohjautuu sekä tekstitason kotouttavista ja vieraannuttavista käännösstrategioista että sanaston lokaaleista strategioista esitettyyn teoriaan, ja kolmannessa nousevat esille sanan ja kuvan yhteistyö sekä muut tekstittämisessä vaikuttavat tekijät, kuten rajallinen käytettävissä oleva tila ja aika. Yhdessä teorian eri osa-alueet mahdollistavat tutkimuksen, jossa voidaan tarkastella kulttuuristen, kielellisten ja audiovisuaalisten piirteiden vaikutusta reaalioiden kääntämiseen.</p> <p>Tutkielmassa käytetään kvalitatiivista ja kvantitatiivista tutkimusmenetelmää. Kvalitatiivinen menetelmä perustuu käännösstrategioiden käyttötapojen kuvaamiseen tutkimalla tutkimusaineistosta transkriboituja reaalioiden käännöksiä yksittäisissä tapauksissa. Analyysissa otetaan huomioon ensisijaisesti reaalioiden tekstuaalinen ja audiovisuaalinen konteksti sekä niiden oletettu tunnistettavuus käännösten kohdekulttuurissa. Tätä analyysia täydennetään kaikkien havaittujen reaalioiden kääntämistä kuvaavalla kvantitatiivisella menetelmällä.</p> <p>Tutkielman tulokset viittaavat siihen, että erilaisten käännösstrategioiden välillä on huomattavia eroja siinä, millä tavoin ja miten usein niitä käytetään. Lisäksi tulokset osoittavat odotetusti sen, että kotouttavat ja vieraannuttavat strategiat eivät sulje toisiaan pois, vaan niitä molempia voidaan käyttää saman käännöksen sisällä. Kokonaisuutena tutkielmassa tuodaan ilmi monia aihealueen tutkimiseen liittyviä haasteita aina kulttuurin määrittelystä audiovisuaalisen aineiston analysoimiseen asti.</p>			
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## Abbreviations

A <sub>NVB</sub>	non-verbal auditory channel
A <sub>VB</sub>	verbal auditory channel
AVT	audiovisual translation
cps	characters per second
DVD	Digital Versatile Disc
ECR	extralinguistic cultural reference
NPN	non-proper noun
PN	proper noun
PPN	personal proper name
SC	source culture
SL	source language
ST	source text
TC	target culture
TH	third culture
TL	target language
TT	target text
V <sub>NVB</sub>	non-verbal visual channel
V <sub>VB</sub>	verbal visual channel

The abbreviations of sources are presented in References.

## 1 Introduction

With focus on DVD subtitling from British English into Finnish, the objective of this thesis is to study the translation of *realia*, or extralinguistic culture-bound translation problems that arise from word- and phrase-level elements. The subject is approached through the study of translation strategies by analysing qualitatively and quantitatively how the use of *local strategies* in translating realia at the word and phrase levels contributes to the overall strategies of *foreignisation* and *domestication* at the text level. The primary hypothesis is that the predominant overall translation strategy, or *global strategy*, for realia in the research material is foreignisation rather than domestication. This presumption is based on a claim that subtitling is a particularly foreignising form of translation (Danan 1991: 612–613). In other words, it is supposed that, instead of adapting the source text (ST) to the target culture (TC), subtitlers tend to maintain a close relation to the ST and the source culture (SC) in the target text (TT) (see Kokkola 2007: 206). To investigate the validity of this hypothesis from multiple perspectives, the research material is viewed from cultural, lexical, and semiotic aspects. The cultural aspect is founded on the presumption that culture and language are interrelated: translators are faced with not only language-bound but also culture-bound translation problems (see Section 3.1.1). In this study, realia are categorised according to realia types (see Appendix 1) which indicate the cultural domains with which they can be associated. Furthermore, realia are categorised as either *source culture realia* or *third culture* (TH) *realia* (see Section 3.1.2) to study whether there are any differences between the translation of realia which originate from the SC and realia which originate from other cultures; realia originating from the TC are not studied here. It is presumed that SC realia are domesticated more frequently than TH realia because they can be considered less familiar to TT readers than TH realia. The lexical aspect, on the other hand, is based on comparing the use of translation strategies in connection with realia which include a proper noun and those which do not include a proper noun. Within the proper noun category, a subcategory of realia which include a personal proper name is distinguished. Foreignisation is assumed to be a more common strategy in connection with realia which include a proper noun, when compared to those which do not include a proper noun. Since the research material is audiovisual, the subject is also approached from a semiotic aspect by studying whether audiovisual elements have an influence on the selected translation strategies. Consequently, a semiotic analysis is conducted by focusing on semantic information on realia that occurs in verbal and non-verbal form on

auditory and visual *semiotic channels* (see Section 3.3.2). As a starting point for the semiotic analysis, it is presumed that the more auditory and visual information which is directly linked to realia is provided by audiovisual elements, the more foreignising is the approach to their translation. This assumption is premised on a supposed tendency to avoid contradicting audiovisual elements in subtitling. In addition to the three aspects, the most significant constraints involved in subtitling, i.e. the limited time and space, as well as the co-occurrence of the ST and the TT (see Section 2.3.2), are taken into consideration. Overall, the approach to the subject is descriptive, as the aim is to describe how realia are translated, instead of suggesting how they should be translated (see e.g. Lörscher 1991: 72).

As the research material for the analysis is drawn from the Finnish DVD releases of two British comedy sketch shows, *The Fast Show* (FS) and *Little Britain* (LB), the medium in which subtitling is studied here is DVD. One of the primary motivations for studying DVD subtitling has been its increasing importance as a form of translation. Globally, there has been a substantial rise in DVD sales (Díaz Cintas 2007: 18). Illustrating this development, the total number of DVD playback devices that have been sold worldwide exceeded one billion by 2007, only ten years after the introduction of the medium (Taylor 2009). Using the sales of DVD discs and DVD viewing time as an indicator, it can be observed that the popularity of DVD has also grown in Finland: in 2007, approximately 12 million DVD discs were sold in Finland, which, if compared to 2005, shows an increase of nearly 3.3 million copies in two years (FFF 2005: 11; 2007: 10). Moreover, the daily average viewing time of videos and DVDs in Finland in 2006 has been estimated at 14 minutes; since the sales figures of DVDs in 2004, 2005, and 2006 are considerably higher in comparison with video cassettes, the estimate can be seen to reflect mostly the daily average viewing time of DVDs (FK 2004; 2005; 2006; Statistics Finland 2007). Although the corresponding figure for television is 169 minutes, DVD can be considered to have become a significant medium in Finland (see Statistics Finland 2007). Concluding from the preceding figures, DVDs reach a large audience in Finland. Add to that, subtitling is and has been for a long time the most common form of audiovisual translation in Finland (see Luyken *et al.* 1991: 33; Vertanen 2007: 149). Thus, DVD subtitling into Finnish can be considered to warrant more research.



## 2 Concepts

Before advancing to theoretical and analytical considerations, it is necessary to introduce the three main concepts: realia, translation strategies, and subtitling.

### 2.1 Realia

“Culture and language are inseparable, but certain elements of them both seem to be more inseparable than others [...]” (Rantanen 2001: 195). Classifiable as such elements, *realia* ‘real things’ are, according to a definition, “lexical elements (words and phrases) which are said to refer to the real world ‘outside language’” (Leppihalme 2001: 139). Moreover, “they are also called extralinguistic culture-bound translation problems in translation studies” (*ibid.*). By *extralinguistic* and *culture-bound*, it is indicated that the translation problems do not consist of difficulties in rendering intralinguistic culture-bound features, such as idioms, proverbs, and dialects (Pedersen 2007b: 114). Instead, the problems arise from the different ways in which cultures are described through language (Nedergaard-Larsen 1993: 210). Therefore, language is needed to present the language-integral elements of culture-bound translation problems in verbal form, even though the problems arise from language-external factors (*ibid.*). Implying that different cultures do not share the exact same reality, the variety of such factors is extensive, because of which realia relate to, for example, flora and fauna, traditions, well-known persons, and political systems (see Díaz Cintas & Remael 2007: 201; Florin 1993: 123; see also Appendix 1). Furthermore, the lexical elements in the ST that result in realia may refer to objects which originate from any given culture. For instance, *Jim Morrison* ‘a US singer’, *spring roll* ‘a Chinese dish’, *Monster Munch* ‘a brand of crisps manufactured by the British company Walkers’, and *Gaudí* ‘a Spanish architect’ all appear in the present research material in which the SC is British. It is presumed that some of such objects are known in many cultures, whereas others are mostly confined to a single culture. Thus, it is for translators to first determine if the TT reader is familiar with the extralinguistic culture-bound elements in the ST and, thereafter, to translate the elements into the target language (TL). What complicates the act of translation is that there are often no established equivalents for realia elements (Florin 1993: 123). Therefore, translators have to employ particular procedures, or local strategies, in translating them (see Section 2.2.1).

Since the methodology used in this study differs somewhat from previous approaches that are discussed in this section as well as in Section 3.1.2, the concept of *realia* is adapted here with a few changes and specifications. To begin with, *realia* refer here to extralinguistic culture-bound translation problems and *realia elements* to the lexical elements from which the problems arise because, judging from the preceding definition by Leppihalme (2001: 139), the term *realia* has been confusingly used to refer to both the problems and the elements which cause the problems. Perhaps more importantly, *realia* are redefined here as “(1) potential translation problems (2) that are attributable to the occurrence in the ST of lexical elements, i.e. words and phrases, (3) which are direct, extralinguistic references (4) to animate and inanimate objects, both real and fictional, (5) originating from a culture other than the TC.” In item (1) of this definition, *potential* indicates that the level of difficulty of each *realia* will be left undefined because it cannot be done reliably in a study such as this which focuses primarily on the translation product; after all, any given *realia* may be problematic for some translators and unproblematic for others but, presumably, this cannot be determined from the translation alone. Since the studied *realia elements* are defined as *lexical elements* in item (2), *realia* which consist of clauses, sentences, paragraphs or other upper-level grammatical units have been passed over. This applies, for example, to slogans, mottoes, song lyrics, and literary quotes because all of them often consist of at least clause-level elements. However, brand names and the titles of songs and literary works, among others, consist generally of words and phrases and have, therefore, been included into the study. Since item (3) indicates that *realia* as translation problems are considered to arise from *direct references*, allusive lexical elements which appear in a modified form, such as *Todd Hunks* as an allusion to *Tom Hanks*, are excluded from the present study. From the perspective of intertextuality, *realia elements* may allude to other texts but, here, intertextuality is not regarded as their defining feature because they may also have intratextual referents (see Pedersen 2007b: 114–115). By including references to *animate and inanimate objects, both real and fictional* in item (4), the present concept of *realia* follows the approach taken by Pedersen (2007c: 92) and departs from the tendency to delimit the study of *realia* and their parallel concepts to references to real objects (see e.g. Aubert & Zavaglia 2005; Florin 1993; Newmark 1988). The rationale for including references to fictional objects is that differentiating between the real and the fictional would increase the subjectivity of research in connection with certain types of *realia elements*, such as those related to beliefs. To illustrate the difficulties of distinguishing the real from the fictional, literary characters, for example, could be

considered fictional but they could as well be considered real because they appear in existing works of fiction and may have real-life equivalents. Moreover, fictional objects may pose equally challenging translation problems as any real objects (Pedersen 2007c: 92). However, as an exception, references to fictional objects such as characters and places which occur almost exclusively in the research material have not been studied. Finally, item (5) indicates that only references to objects *originating from a culture other than the TC* are regarded here as realia, since it is assumed that references to the TC do not cause translation problems. With regard to references to cultures other than the TC, a division is made between SC realia elements, i.e. references to the SC, and TH realia elements, i.e. references to cultures other than the SC or the TC (see Section 3.1.2).

## 2.2 Translation strategies

The term *translation strategy* can be defined as “a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another” (Lörscher 1991: 76). Thus, translation strategies are goal-oriented and problem-centred procedures based on the choices the translator has made from among several alternatives (Chesterman 1997: 89, 92; Superceanu 2004: 196, 198). Translation strategies, then, are necessitated by translation problems which can render the process of translation non-automatic at both macro and micro levels (Bell 1998: 188). It is important to notice that the definition of translation strategy includes both conscious and non-conscious decisions because determining whether a decision has been conscious or not is extremely difficult (Jääskeläinen 1993: 108). The cause for this is that translation as a mental process is not directly observable (Séguinot 1989: 22). Furthermore, even conscious decisions in professional translation work seldom involve comparisons between all the available solutions because of limited time available (Gottlieb 2007: 48). Therefore, it can even be questioned how strategic the selection of translation strategies is in practise (see *ibid.*). Despite these process-oriented considerations, the approach to translation strategies in here is mainly product-oriented: the focus is on translation as a product, not as a process (cf. e.g. Séguinot 1989; Superceanu 2004). Consequently, *translation strategy* is not used here to refer to strategies employed, for example, in the analysis of the ST but to strategies used to produce the TT (see Chesterman 1997: 92). Thus, translation strategies are studied here by analysing the realisation of translation strategies in the TT. To increase the level of

detail of the analysis, a distinction is made between two types of translation strategies: *global strategies* and *local strategies* (see Séguinot 1989; see also Leppihalme 2001: 140).

### **2.2.1 Global strategies**

As macro-level translation strategies, global strategies affect the text as a whole (Bell 1998: 188). Different categorisations reflect to some extent the theoretical models they stem from; in Translation Studies, text-level strategies have been variously called literal and free translation, overt and covert translation, formal and dynamic translation, semantic and communicative translation, and documentary and instrumental translation (Jakobsen 1994: 48; Lundquist 1994: 31). Here, however, the two global strategies under scrutiny are foreignisation and domestication. In rough terms, foreignisation is concerned with transferring source language (SL) and SC elements from the ST to the TT and domestication with rendering such elements more accessible in the TC (see Section 3.2.1). Although all the mentioned pairs of global strategies, including foreignisation and domestication, form dichotomies, each pair should perhaps be considered to merge instead of being mutually exclusive because they are combined in translations (see Koskinen 2000: 59). Thus, it is inadvisable to base a study of global strategies on the assumption that only one global strategy has been employed in a translation (see Nedergaard-Larsen 1993: 216). Even if these principles are followed, it may still prove difficult to determine directly from translations to which extent specific global strategies have been used. Therefore, foreignisation and domestication are studied here through local strategies. The rationale for the approach is that, since global strategies are chosen at an early stage of the translation process, they seem to govern local strategies; in other words, lexical-level decisions are determined by text-level decisions (Jääskeläinen 1993: 115; Leppihalme 1997: 125). Consequently, an analysis of local strategies should provide a solid basis for analysing the global strategies employed in translations.

### **2.2.2 Local strategies**

Local strategies, as distinct from global strategies, are micro-level translation strategies which affect only parts of a text (Bell 1998: 188). More precisely, local strategies are specific procedures which relate to lexical elements (Jääskeläinen 1993: 115). Therefore,

they are applied, among other things, to realia (Leppihalme 2001: 140). What is notable in local strategies is that, despite terminological differences (see Section 3.2.2), they can be regarded as standardised linguistic tools used by translators irrespective of the SL and the TL (Chesterman 1997: 87, 93). In principle, the operation of all such tools can be seen to be premised on the retention, recreation or both retention and recreation of the ST elements (see Holmes 1988: 48). For example, the transfer of an unchanged ST element to the TT counts as retention and the replacement of a ST element with explanatory elements as recreation, whereas both of these methods amalgamate in certain combinations of local strategies. Concerning the use of local strategies, there is at least one limitation in connection with realia: because of contextual differences, a solution to a given culture-bound translation problem cannot be employed every time that problem occurs (Ivir 1987: 45). Therefore, translation strategies are presumably selected for each instance of a given culture-bound element separately on the basis of context (*ibid.*). In the present study, the taxonomy of local strategies consists of the strategies of direct transfer, literal translation, explication, generalisation, paraphrase, cultural adaptation, omission, official equivalent, and combination. All the strategies are presented in Section 3.2.2 and discussed in more detail with examples in Section 5.1.

## 2.3 Subtitling

In many ways, subtitling differs from more traditional forms of translation, such as literary translation. To illustrate these differences, the most distinctive features of subtitling are discussed in Sections 2.3.1 and 2.3.2.

### 2.3.1 Subtitling defined

Subtitling is defined here as “the rendering in a different language (1) of verbal messages (2) in filmic media (3), in the shape of one or more lines of written text (4), presented on the screen (5) in sync [*sic*] with the original verbal message (6)” (Gottlieb 2004: 15). Of the six parts of the definition, part (1) excludes intralingual subtitling, or subtitling in the language of the ST, which is provided mainly for the benefit of the deaf and hard of hearing (Gottlieb 2004: 15; Pedersen 2007c: 26). Part (2) includes both speech and written signs in the image (Gottlieb 2004: 15). Consequently, the word *text*, as used here, is considered to include verbal messages occurring in both auditory and visual form (see Gottlieb 2004: 2–3). The rationale for this is that, although the TT in

subtitling consists only of verbal visual messages, i.e. subtitles, the ST includes mainly speech and other verbal auditory messages which are perhaps not generally regarded as *text*. Filmic media, as referred to in part (3), includes DVD, video, television, and cinema (Gottlieb 2004: 15). Even though part (4) suggests that several lines of text can be used in subtitling, it should be noted that, traditionally, a maximum of two lines of text has been used in order to obstruct the image as little as possible (Díaz Cintas 2007: 21–22). Although part (5) is quite self-explanatory, there are differences in conventions of how the subtitles are presented: in most countries, subtitles are displayed horizontally at the bottom of the screen, but in Japan, for instance, vertical subtitles are occasionally used instead (Gottlieb 2004: 15–16). The last part of the definition, (6), indicates that both the ST and the TT are presented simultaneously to the TT reader. The implications of this feature are discussed in Section 2.3.2. As a whole, the suggested definition of subtitling is not comprehensive, especially because intralingual subtitling is excluded; nevertheless, it serves the purposes of this study which focuses on interlingual subtitling from English into Finnish.

### ***2.3.2 Subtitling as a form of constrained translation***

With time, space, and the co-occurrence of the ST and the TT as the primary constraining factors, subtitling is a form of *constrained translation* (O’Connell 2007: 129; see also Mayoral *et al.* 1988). To a large extent, the constraints are interrelated; for example, the limited space available in subtitling would be less of a constraint if there was no need to consider reading speed which is part of the time constraint (Gottlieb 1997: 73). What is important in taking constraints into consideration in translation analysis is that they have a direct influence on translations as products by limiting the available options in the process of translation (see Toury 1985: 37). In connection with translation strategies, this leads presumably to situations in which the number of applicable local strategies is limited. Even though the constraints of subtitling are not in focus in this study, they can be considered underlying technical factors which further complicate the translation of realia elements (see Nedergaard-Larsen 1993: 213).

#### ***Time***

Time is a constraint because, on average, reading speed is slower than talking speed (Gottlieb 1997: 73). Therefore, subtitles have to be a summary of the on-screen dialogue (O’Connell 2007: 129). As part (6) of the definition of subtitling in Section 2.3.1

indicates, subtitles also have to appear simultaneously with the dialogue. The need for synchrony arises from the fact that the information provided by subtitles is mostly lost, if the subtitles do not appear at the right time and are not displayed on the screen long enough for the viewers to be able to read them (Vertanen 2007: 150–151). What makes this so apparent is that, if a subtitle is displayed even a few seconds before the actual utterance on the screen takes place, the viewer may not be able to see the visual elements or hear the auditory elements that are discussed. Since viewers need to be able to read subtitles, reading speed is another time-related constraint. Basically, reading speed is influenced at least by the number and complexity of lexical items: the more characters are displayed and the more complex words and structures are used, the slower it is to read the subtitles (Tveit 2005: 105). According to Gottlieb (2004: 20–21), the number of characters per second (cps) that are displayed in television subtitling has been generally limited to 12 because it is assumed that the rate gives 90% of the viewers enough time to read the subtitles. However, it has been suggested that cps rates vary between different regions: in Flanders, television subtitling into Dutch adheres to a standard rate of 10 cps, whereas, in Finland, Iceland, and Spain, the rate is often as high as 16 cps (see Toda 2008: 166–167). In the DVD industry, numerous companies prefer a rate of 17 cps (Díaz Cintas 2008: 97). Despite these figures, available research data on actual reading speeds has been considered limited or obsolete by several translation scholars (see Gottlieb 2007: 51; Pedersen 2007c: 44).

### *Space*

Given that DVD subtitles consist of only one or two lines of text with approximately 40 characters each, space is also a constraint (Díaz Cintas & Remael 2007: 24). Because of limited space available, reduction is often considered an inherent part of subtitling. In previous studies, various reduction rates based on word count have been presented: 20% to 50% (Gottlieb 1994: 72), 22% to 40% (Lomheim 1999: 191), and 22% to 24% (Pedersen 2007c: 74). However, these three studies have concerned television subtitling, and television subtitles generally consist of 28 to 38 characters per line (see e.g. Díaz Cintas & Remael 2007: 24; Tveit 2005: 107; Vertanen 2007: 151). Since longer lines are used in DVD subtitling, it is probable that, on average, reduction rates are lower in DVD subtitling than in television subtitling. This view is supported by a study in which reduction rates were analysed by comparing the DVD and television subtitles of the same film: the reduction rate for the DVD subtitles was found to be 34%, as compared to a 42% rate for the television subtitles (see Schröter 2003: 108). Even though these

figures cannot be generalised to subtitling as a whole, they indicate that subtitling does include a considerable reduction of the ST. According to Gambier (2007: 87–88), many consider the need to reduce the ST a flaw in subtitling, but their view is generally based on a presumed one-to-one correspondence between spoken and written language. Thus, the loss of information in subtitling may actually be smaller than many assume because what is left out is often redundant in one way or the other. For example, lexical elements may be repeated in the dialogue or the image may provide the same information as provided by the dialogue (Gottlieb 1998: 247). Thus, repetitions, exclamations, and expressions accompanied by gestures, among others, are generally omitted in subtitling (Georgakopoulou 2009: 27). Overall, then, the complete translation of the ST might not even be desirable because of redundancy in dialogue (Gottlieb 1998: 247).

#### *Co-occurrence of the ST and the TT*

The co-occurrence of the ST and the TT is a further constraint because it allows those TT readers who have skills in the SL to evaluate the TT (O’Connell 2007: 129). Because of this feature, subtitles are *overt* translations (Gottlieb 2004: 13). In contrast, *covert* translations, including translations of literary works, do not allow for such evaluations, unless the TT reader obtains the ST (see *ibid.*). In subtitling, the opportunity to evaluate the TT by comparing it to the ST creates a *feedback effect* (Nedergaard-Larsen 1993: 214). Basically, a feedback effect can be regarded as the TT reader’s actual or assumed reaction to a particular translation solution (see *ibid.*). Such reactions can be negative, if subtitles deviate considerably from what the TT reader is able to hear on the soundtrack (Díaz Cintas & Remael 2007: 56). This can also be seen to apply to contradictions between subtitles and the visual elements in the TT. The feedback effect may also be positive, if, for instance, a translation solution for a given culture-bound translation problem is supported by visual elements (Nedergaard-Larsen 1993: 214). Still, it seems likely that, in order to prevent the emergence of a negative feedback effect, some subtitlers may be inclined to follow the ST very closely, resulting in translations in which numerous ST elements have been transferred directly into the TT at the cost of readability and comprehensibility. Thus, the co-occurrence of the ST and the TT in subtitling may promote a foreignising approach (see Section 3.2.1).



### 3 Theoretical framework

In the following sections, a theoretical framework is established for the study of realia in subtitling. First, the interrelationship between culture, language, and translation is discussed in Section 3.1.1 to show that realia arise from cultural differences in conceptualising reality through language. Next, a number of previous approaches to realia and parallel concepts are presented in Section 3.1.2 in order to lay the foundation for the present approach and, especially, for the cultural and lexical aspects which have been incorporated into it. Subsequently, the procedures available in the translation process, namely local and global strategies (see Section 3.2), are discussed to show that there is a variety of possible approaches to the translation of realia and the analysis of these translations. Finally, subtitling is discussed as a form of translation by focusing on its status in translation theory as a part of audiovisual translation, as well as by presenting the semiotic aspect from which the audiovisual features of subtitling are studied here (see Section 3.3).

#### 3.1 Translating realia, translating culture

Culture can be considered to be manifested in language as realia elements. Therefore, a brief discussion on culture, language, and translation is warranted to establish the larger context within which the translation of realia is studied.

##### 3.1.1 *Culture, language, and translation*

The concept of culture is difficult to define because of its considerable breadth. As an indication of this, Baldwin *et al.* (2006) have gathered over 300 definitions of the word *culture* from publications across various disciplines. Because of the diversity of the definitions that have been presented, it can be argued that no definition of culture is or ever will be comprehensive. Nonetheless, *culture* refers here to “all the past and present material and immaterial products of a given society, including historical events, social structures, beliefs, customs, and art” (see Brewer 1988: 22; LDELC: s.v. *culture*). In part, these products can be considered to be influenced by the natural surroundings of a society. Within a society, cultural knowledge is acquired, for example, by observing the behaviour and language use of the other members of the society (Katan 1999: 17). A given culture, then, forms a collective framework of knowledge which may not, in

principle, be available to the members of other cultures (see *ibid.*). The emphasis should be on the phrase *in principle* because, evidently, the level of cultural knowledge concerning foreign and domestic cultures varies depending on the individual (Pedersen 2007c: 157). Moreover, technological developments, such as the Internet, have improved the accessibility of cultural knowledge and resulted in increasing cultural interchange. Consequently, transculturation, or the spread of cultural ideas and concepts, has taken place in many areas of culture, such as arts and clothing, and, over time, it has created varying degrees of overlap between different cultures (Tymoczko 2007: 120–121, 124). Nevertheless, as the diversity of realia elements in this study indicates, transculturation even between two European cultures is nowhere near total.

Given that culture is interlaced with language (Koskinen 2004: 144) and that different cultures describe reality differently through language, problems arise in intercultural communication, such as translation (Leppihalme 2001: 139). Therefore, translating involves culture-bound translation problems, the difficulty of which can be seen to be determined by the cultural distance between the SC and the TC (Ivir 1987: 36; Leppihalme 2001: 139). The most difficult of these problems are caused when there is a total absence of SC phenomena in the TC (Díaz Cintas & Remael 2007: 201). It has been argued that, to overcome such problems, translators need to find solutions which convey the meaning of SC phenomena to the TT readers as efficiently as possible (*ibid.*). Nevertheless, translators may also choose to omit SC elements from the TT or present SC elements to TT readers exactly as they appear in the ST, thus leaving it for the TT readers to obtain the cultural information required to understand the SC elements (see Tymoczko 2007: 229). On the whole, the close connection between culture and language results in culture-bound translation problems which, however, should not be considered to render translation impossible (Nedergaard-Larsen 1993: 208). After all, translators are generally able to solve such problems one way or the other.

In the present research material, the close connection between culture and language is made evident by the large number of realia elements. Since the geographical distance between the British SC and the Finnish TC is quite small and the SC has had an influence on the TC for a long period of time, it might be supposed, at least from the perspective of the TC, that the cultural distance is minimal and, therefore, few culture-bound problems arise in translation (Leppihalme 1997: 4–5). The presumption that culture-bound translation problems regarding British STs are insignificant is perhaps

also promoted by the fact that a considerable majority of Finns have some degree of English proficiency (see Statistics Finland 2008: 4). However, as the qualitative and quantitative analyses shall illustrate, many realia elements which originate from the British culture do not have equivalents in the Finnish culture. Therefore, they require cultural knowledge rather than linguistic knowledge from the part of the TT reader. It will also be illustrated that, because of transculturation, the STs feature a number of realia elements which originate neither in the SC nor the TC but are supposedly well-known in either both the SC and the TC or in the SC alone. The aim of distinguishing such elements is to show that translating requires cultural knowledge about numerous cultures and not only about the SC and the TC with which a translation is concerned.

### ***3.1.2 Approaches to realia and parallel concepts***

During the last few decades, numerous scholars in Translation Studies have been paying attention to realia and similar issues, providing rich data and results for other scholars to build on. In particular, the categorisation and translatability of extralinguistic culture-bound elements have been in focus. Newmark (1988), for example, has come up with the concept of *cultural words* and divided these into categories such as ecology, material culture, and social culture. For Newmark (1988: 95), cultural words, such as *honeysuckle*, *sake*, and *condottiere*, generally stand out from other words because they are affiliated with a given language and resist literal translation. Moreover, Newmark (1988: 95) does not regard language as an operational component of culture because such a connection would render translation impossible. Therefore, Newmark's (1988) approach is linguistic rather than cultural (see Koskinen 2004: 145). However, more recent approaches to realia have been more culture-oriented; this perhaps reflects the increasing interest in culture within Translation Studies since the 1980s (see e.g. Tymoczko 2007: 260). With emphasis on literary translation, Florin (1993) has studied *realia*, or "words and combinations of words denoting objects and concepts characteristic of [...] one nation and alien to another" (1993: 123). Suggesting the categorisation of realia into thematic, temporal, and geographical categories, Florin (1993: 123, 125) considers that realia pose an insurmountable problem in translation, first, because they require the reader to have background knowledge on the objects to which they relate, and, second, because they are untranslatable, as other languages lack exact equivalents for them. Thus, Florin's (1993) primarily culture-oriented approach is still founded on the idea of translation as an activity based solely on linguistic

equivalency. Adopting the opposite stance in studying subtitling, Nedergaard-Larsen (1993: 238) considers what she calls *extralinguistic culture-bound problems* solvable because culture-bound elements can be rendered comprehensible to the TT reader by employing specific translation strategies (see Section 3.2.2). To facilitate the study of such problems, Nedergaard-Larsen (1993: 211) presents a typology of extralinguistic culture-bound problem types which includes the main categories of geography, history, society, and culture, as well as a number of subcategories. Following these arguments, realia can be considered translatable, unless the concept of translation is strictly and perhaps unrealistically delimited to achieving complete equivalency between SL and TL elements.

In addition to Nedergaard-Larsen's (1993) approach, several other approaches to realia can be regarded as distinctly culture-oriented. Focusing on the translation of culture-bound elements and their identifiability in the TC, Leppihalme (1994; 1997; 2001) has studied both *allusions* and *realia* in literary contexts. As a parallel concept to realia, allusions are described by Leppihalme (1997: 3) as intertextual, culture-bound references which may appear in both their original and modified forms. To categorise allusions, Leppihalme (see 1997: 10) divides them to those including a proper name and to those not including a proper name. In studying realia, Leppihalme (2001: 139) points out that realia hinder both intralingual and interlingual communication because knowledge of languages does not indicate knowledge of cultures: British realia in English, for example, can often be unfamiliar to English-speaking Americans. The identifiability of realia has also been discussed in the context of subtitling by Pedersen (2007c), whose corpus-based study focuses on the translation of *extralinguistic cultural references* (ECRs) which can be briefly defined as "expressions that refer to entities outside language" (Pedersen 2007a: 30). Presenting a tripartite model, Pedersen (2007c: 157) divides ECRs according to their cultural accessibility into the categories of *transcultural ECRs*, *monocultural ECRs*, and *infracultural ECRs*. According to Pedersen (2007c: 157–158), transcultural ECRs are presumably familiar to both ST and TT readers regardless of the culture from which the ECRs originate; monocultural ECRs, on the other hand, are supposedly familiar to ST readers but not to TT readers; and infracultural ECRs are likely to be familiar only to a very small minority of ST readers, even though the ECRs originate from the SC.

The present model in analysing realia is primarily based on combining Leppihalme's (1994; 1997; 2001), Nedergaard-Larsen's (1993), and Pedersen's (2007c) approaches. Leppihalme's (see 1997: 10) division of allusions is made use of in the study of realia: Leppihalme's categorisation is to provide a lexical aspect to the research material. Thus, realia elements are assigned to the categories of proper nouns (PN) and non-proper nouns (NPN). Nedergaard-Larsen's (see 1993: 211) typology of extralinguistic culture-bound problem types is adapted to provide a cultural aspect to the research material. The present typology includes only the categories of geographical, social, and cultural realia (see Appendix 1), as historical realia can be subsumed into other categories (see Díaz Cintas & Remael 2007: 201). Thus, references to historical persons, for instance, have been categorised as social or cultural realia elements on the basis of the field of culture with which the referents have been presumed to be generally associated. Thirdly, to expand on the cultural aspect, Pedersen's (see 2007c: 157–158) tripartite model has also been adopted, although with certain modifications. First of all, the categorisation of realia elements is not based on identifiability but on cultural origin: they are divided into those which originate exclusively from the SC and to those which originate from any culture other than the SC or the TC. Thus, the model is bipartite and distinguishes only between *source culture* (SC) *realia elements* and *third culture* (TH) *realia elements*; elements which could be regarded as Pedersen's (see 2007c: 158) *infracultural* realia elements are subsumed to SC realia elements.

The purpose of these changes is to create a model that enables both a basic description of the fields of culture to which realia are linked and a comparison between translation solutions to source culture realia and to supposedly multicultural realia. In addition, the aim of the changes is to render the model independent of the identifiability of realia, a feature which is difficult to study objectively without extensive data on TT readers' level of cultural knowledge. Nevertheless, the present model shares many problematic features with previous approaches. First of all, many realia elements can be seen to belong to a number of fields of culture in reality; authors, for example, can also be politicians and vice versa (see Appendix 1). The realia type of a realia element is, therefore, a subjective concept: it can be determined only by focussing on one feature of the element and ignoring all of its other denotations and connotations. This shows that, because of certain inevitable overlap, an all-inclusive categorisation of realia "probably remains utopian" (Pedersen 2007c: 110). There are also problems which are distinct to the present approach. For instance, the origin of some realia elements may be traced

back to several cultures, which indicates that not all realia elements can unambiguously be categorised as SC or TH realia elements. However, the number of such cases is small enough not to warrant modifications to the model. All in all, the objective is to illustrate that, with quite simple categorisations, it is possible to study the cultural origin of realia elements and the fields of culture to which they belong, both of which may have an effect on how the elements are translated.

## **3.2 Translation strategies**

With focus on two global strategies, foreignisation and domestication, and a number of local strategies, various general, realia-specific, and subtitling-specific approaches to translation strategies are discussed in this section. The purpose of this discussion is to illustrate that various conceptual and terminological issues need to be considered in the study of translation strategies.

### ***3.2.1 Foreignisation and domestication as global strategies***

Building on the ideas of the 19<sup>th</sup> century philosopher Friedrich Schleiermacher, Lawrence Venuti (1995) introduced the terms *foreignisation* and *domestication* to Translation Studies. According to Kokkola (2007: 206), foreignisation has been used since then to describe translation strategies in which the foreign SL and SC elements, such as SL words and register of discourse, are preserved or emphasised, whereas domestication has been used to describe translation strategies in which the SL and SC elements are replaced with familiar TL and TC elements. Thus, in foreignisation, the foreignness of the ST is made apparent in the TT, while, in domestication, the TT is made to appear more like other, similar texts that have been produced originally in the TC. One possible interpretation of this is that the two strategies serve different objectives: if the aim is to produce a faithful translation of the ST, many foreign elements may be transferred to the TT, but if the aim is to produce a fluent TT, a number of foreign elements may be changed or omitted (see Leppihalme 2005: 222, 225). Consequently, foreignisation and domestication as presented by Venuti (1995) have sometimes been considered to be based on the age-old ideas of faithful translation and free translation (see Gentzler 2001: 41). However, Venuti (1995: 203) can be seen to evade this dichotomy at least partially by suggesting that foreignness in translations is relative to prevailing domestic values and conventions, as foreignisation signifies

deviation from these values. Therefore, the replacement of SC features with TC features in translation may actually be considered foreignising, if, at a given time and in a given culture, the dominant values promote the retention of SC features (see *ibid.*). Since the dominant values of the TC cannot be determined within the scope of this study, foreignisation and domestication are still given here their slightly simplified meaning, as described above.

To Venuti (1995), the choice between the two strategies seems self-evident. Venuti (1995: 17, 20) prefers foreignisation to domestication mostly because of language-political and cultural-political motives: domestication decreases the diversity of English and promotes its linguistic dominance, whereas foreignisation can be used to resist the racism, imperialism, and ethnocentrism that ensue from the increasing dominance of Anglo-American culture and English. Furthermore, Venuti (1995: 17) considers foreignisation a means to improve the economic and cultural status of English-language translators by making translations and thereby also translators more visible. To achieve that goal, Venuti (1995: 20; 1998a: 242; see also Leppihalme 2005: 221) argues that translations must deviate from the prevalent cultural and linguistic conventions in the TL and TC, even at the cost of comprehensibility. Domestication, according to Venuti (1995: 1, 18), achieves fluency and intelligibility, but only by modifying foreign texts according to dominant TL and TC conventions and ideologies, causing translations to appear as original works and not as translations.

In Translation Studies, several scholars have discussed the juxtaposition of foreignisation and domestication because it creates a dichotomy which does not match the reality of translation (see e.g. Barbe 1996: 333; Kokkola 2007: 207; Koskinen 2000: 59; Paloposki & Oittinen 2000: 374–375). According to Kokkola (2007: 207), foreignisation and domestication are not mutually exclusive translation strategies; instead, it is possible to solve translation problems within a text in some cases by foreignising and in other cases by domesticating and still create a unified whole. Venuti (1995: 203), despite promoting foreignisation, has suggested that translation always involves domestication, which shows that he does not regard the strategies as mutually exclusive. Moreover, Venuti (2004: 482) has argued in his more recent research that domestication is never total, even though it can influence all the stages of a translation commission from the selection of a text to be translated to the actual translation process. Therefore, Venuti's earlier and more recent views diverge from Schleiermacher's (2004

[1813]: 49), according to which the two strategies should not be combined (see Koskinen (2000: 59). Thus, Venuti can, in fact, be seen to follow the idea that translations presumably cannot be fully foreignised nor fully domesticated but rather “only be directed more or less towards one of the extremes” (Koskinen 2000: 59).

Another central issue in the discussion has been the applicability of foreignisation and domestication to various situations. Snell-Hornby (2006: 146–147) has pointed out that, even though Venuti’s (1995) foreignising approach is “justified” in attempting to improve the economic status of translators, it arises from the Anglo-American setting and, therefore, cannot be applied to all cultural and linguistic settings. Moreover, Paloposki and Oittinen (2000; see also Snell-Hornby 2006: 147) have illustrated with translations into Finnish that the use of foreignising and domesticating strategies is highly dependent on context, including factors such as the genre and audience of translated texts. Children, for example, may find strongly foreignised translations of books difficult to understand, which can discourage them to read (Oittinen 2004: 118). Still, foreignising translation strategies may be used in Finnish children’s books, if, for instance, the publisher’s goal is to promote multiculturalism (see Oittinen 2004: 117–118). Thus, statements suggesting that domestication is the prevailing approach to translation everywhere (see Munday 2001: 155; Venuti 1995: 116) or that the era of domestication in Finland is mostly over (see Hiidenmaa 2003: 101) seem gross generalisations which are potentially inaccurate, at least when it comes to specific fields of translation.

The extreme foreignisation promoted by Venuti (1995) has also been criticised for hampering communication by disregarding the fact that TT readers have limited knowledge of the SL and the SC (Kokkola 2007: 207). Moreover, Barbe (1996: 333) has criticised foreignisation by claiming that the aim of translating is to enable TT readers to understand a text originally written in the SL and not to alienate TT readers with linguistic inaccessibility. For similar reasons, Paloposki and Oittinen (2000: 386–387) have proposed that the term *foreignisation* could be dispensed with by referring to various levels of domestication. However, as pointed out by Koskinen (2000: 54–55), Venuti (1998b: 87) has changed his earlier approach in this respect by suggesting that foreignising translations can stand out from domesticated translations without deviating so much from the SC conventions as to be incomprehensible and estranging to TT readers. In addition, Venuti (1998b) has changed his previous terminology by replacing



*foreignisation* with *minoritising translation* which indicates perhaps more clearly a translation strategy that, regardless of whether it emphasises the foreign or not, does not follow dominant TC conventions.

Significant for this study, both realia and subtitling are closely linked to foreignisation and domestication. As discussed in Section 3.1, cultural features are manifested in texts as realia elements. Thus, they are subject to foreignisation and domestication. Moreover, it has been argued that subtitling is strongly foreignising, or “an extreme form of source-oriented translation” (Danan 1991: 612; see also O’Connell 2007: 120). What supports this claim is that, in subtitling, the presence of the SL in the auditory material and the SC elements in the visual material prevents extreme domestication (Kokkola 2007: 207–208). Furthermore, auditory and visual elements also complicate the use of foreignising and domesticating strategies, since it is not generally desirable for subtitles to conflict with the audiovisual material (Kokkola 2007: 208; see also Section 2.3.2). Partly because of such conflicts, Nornes (2004) has advocated foreignising translation strategies in subtitling. According to Nornes (2004: 449), domestication in subtitling is “a corrupt practice”, as it removes otherness from translations by subordinating the ST to the TL and TC but still gives the appearance of presenting the original, foreign work. Nornes (2004: 467) claims that foreignising, or “abusive”, subtitling, avoids this by exposing the actual foreignness of the ST to the TT readers, and even though it may cause comprehension problems for them, their visual literacy allows them to overcome such problems. However, it can be argued that extreme foreignisation in subtitling, combined with the discussed foreignness that is inherent to the medium, results in subtitles which are difficult to read and digest in the time allotted for them (see Section 2.3.2). As shall be illustrated in Chapter 5, the loss of information cannot be completely compensated for by visual elements in the case of realia elements, especially because, in the majority of instances, their referents do not even appear visually. However, neither foreignisation nor domestication is given preference here; in fact, one of the objectives is to study how the strategies are combined in subtitling. Moreover, it will be shown that distinguishing between foreignising and domesticating strategies is not without problems.

### 3.2.2 Terminology and taxonomies of local strategies

Local strategies and parallel concepts have been discussed by several translation scholars (see e.g. Chesterman 1997; Ivir 1987; Superceanu 2004; Vinay & Darbelnet 1995 [1958]; for discussion on further taxonomies, see Pedersen 2007c: 112–127). The diversity of approaches has resulted in terminological confusion: terms may be similar in meaning but different in form. What is meant here by *local strategy* has been termed *translation procedure* by Vinay and Darbelnet (1995 [1958]), *procedure* by Ivir (1987), and *translation technique* by Superceanu (2004). Moreover, this confusion extends to the terms which refer to individual strategies; for instance, the closest equivalent for Vinay and Darbelnet's (1995 [1958]: 39) *adaptation*, or the adaptation of ST elements to conform to the TL and the TC, is *cultural filtering* in Chesterman's (1997: 108) taxonomy and *substitution* in Ivir's (1987: 41) taxonomy. Terminological differences are not, however, the only cause for the partial incompatibility of taxonomies of local strategies. Because of more precise distinctions, some taxonomies include a larger number of translation strategies than the others. Another reason for the variation in the number of strategies is that most taxonomies focus on lexical elements, such as words and phrases, but some also encompass upper-level grammatical units, such as clauses and sentences (see e.g. Chesterman 1997).

Besides general approaches to local strategies, a number of taxonomies focussing specifically on realia in subtitling have been presented in Translation Studies. This development has presumably resulted from the fact that several general approaches to local strategies have been at least partially inapplicable to the study of either realia or subtitling. For instance, Vinay and Darbelnet's (1995 [1958]) taxonomy includes the local strategy of *transposition*, or change of word class, which cannot be applied to many realia, and Chesterman's (1997) taxonomy is perhaps too extensive for the study of realia which encompass only lexical elements. On the other hand, the realia-specific taxonomy presented by Leppihalme (2001) is not fully compatible with subtitling because it is intended for use in the study of written, not audiovisual, texts. Thus, in addition to *direct transfer*, *calque*, *cultural adaptation*, *superordinate term*, *explicitation*, and *omission*, the taxonomy includes the local strategy of *addition* which, in the context of subtitling, has the problem that it implies the use of footnotes and other "explanatory additions placed outside the text" (Leppihalme 2001: 144). Taxonomies of translation strategies which have been created specifically for realia in subtitling are obviously


better suited for the study of the two concepts together. For instance, Nedergaard-Larsen (1993: 219) presents a set of strategies which consists of *transfer/loan*, *direct translation*, *explicitation*, *paraphrase*, *adaptation*, and *omission*. Pedersen's (2007b: 116; 2007c: 129) taxonomy, on the other hand, includes the key strategies of *official equivalent*, *retention*, *specification*, *direct translation*, *generalisation*, *substitution*, and *omission*, which are complemented with several subcategories. Combinations of strategies are also taken into consideration by both Nedergaard-Larsen (1993) and Pedersen (2007b; 2007c).

All in all, various general, realia-specific, and subtitling-specific taxonomies of local strategies can be combined to study realia in subtitling, presuming that attention is paid to terminological and conceptual differences. Consequently, the translation of realia is studied here by analysing the use of eight local strategies which are primarily based on the strategies presented by Leppihalme (2001) and Pedersen (2007b; 2007c). Moreover, the combinations of these strategies are presented as a category of its own because previous research indicates that local strategies are frequently combined (see e.g. Nedergaard-Larsen 1993; Pedersen 2007c). Without incorporating an excessive number of strategies, the present taxonomy of local strategies (see Table 1) has been delineated with the purpose of covering as many procedures with which realia elements can be translated in subtitling as possible.

Since local strategies are studied here in the framework of foreignisation and domestication, they have been categorised according to their relation to the two global strategies, as shown in Table 1. In accordance with Pedersen (2007b: 115–116), strategies (1), (2), and (3) in Table 1 are considered to contribute to a foreignising global strategy, whereas strategies (4), (5), (6), and (7) are regarded as domesticating strategies. Several other translation scholars can be seen to share similar views (see e.g. Ivir 1987: 45; Leppihalme 2001: 141–145; Nedergaard-Larsen 1993: 219–220). Furthermore, the strategies (1) to (7) in Table 1 have been arranged from presumably the most foreignising to the most domesticating translation strategy primarily in a manner suggested by Nedergaard-Larsen (1993: 219–220); however, since (4) is not included in Nedergaard-Larsen's (1993) set of strategies, it has been categorised as the least domesticating of domesticating strategies, as proposed by Pedersen (2007b: 116). Unlike the others, strategies (8) and (9) are considered neither foreignising nor domesticating. In the case of (8), the reason is that the strategy is regarded as neutral

because it is based on utilising standardised translation solutions, rather than creating new ones (see Section 5.1.8 for discussion). As to the strategy (9) in Table 1, foreignising and domesticating strategies are sometimes combined with each other, which renders combinations difficult to determine on a scale between the two global strategies. Therefore, combinations are perhaps the clearest evidence that foreignisation and domestication merge at the micro level.

Table 1. Taxonomy of local strategies

Local strategy	In relation to global strategies
(1) Direct transfer, i.e. the transfer of a ST element into the TT without any major changes to its textual form (Leppihalme 2001: 141).	<div style="text-align: center;">           foreignising   </div>
(2) Literal translation, i.e. the literal rendering of ST words and phrases into the TT (cf. <i>ibid.</i> ).	
(3) Explication, i.e. the addition of explanatory lexical elements to a ST element or, excluding hypernyms as replacements, the replacement of a ST element with such elements (Leppihalme 2001: 143).	
(4) Generalisation, i.e. the replacement of a ST element which refers to something specific with an element which refers to something more general (Pedersen 2007b: 118).	
(5) Paraphrase, i.e. the replacement of a ST element with an element which either conveys the meaning of the ST element but has little or no lexical equivalence with the ST or conveys a completely different meaning than the ST element but fits the context (Pedersen 2007b: 120).	
(6) Cultural adaptation, i.e. the replacement of a ST element by a TC element which conveys the meanings and connotations that the ST element has in the SC to the TT reader (Leppihalme 2001: 142).	
(7) Omission, i.e. the complete exclusion of a ST element from the TT (Pedersen 2007b: 121).	
(8) Official equivalent, i.e. the translation of a ST element with its standard equivalent in the TL (Leppihalme 1997: 94; Pedersen 2007b: 115).	neutral or inapplicable
(9) Combination, i.e. the translation of a ST element by combining two or more of the eight other local strategies.	

In Sections 5.1 and 5.2, all the strategies presented in Table 1 are discussed in more detail and illustrated with examples. In Section 5.3, the division into foreignising and domesticating strategies is applied to a quantitative analysis of local strategies.

### 3.3 Subtitling as audiovisual translation

Focusing on subtitling as a form of audiovisual translation, general developments in the field of audiovisual translation as well as some of the previous approaches to subtitling in translation theory are briefly discussed in Section 3.3.1, whereas, in Section 3.3.2, subtitling is approached from a semiotic perspective in order to integrate theory on the interplay of audiovisual elements to the study of the translation of realia elements.

#### 3.3.1 Subtitling and audiovisual translation in translation theory

Subtitling belongs to the field of audiovisual translation (AVT) which has been considered numerically “the most important translational activity of our time” (Díaz Cintas 2004: 50). However, AVT was formerly ignored by translation scholars to a large extent because it was regarded as a form of adaptation rather than translation (Díaz Cintas & Remael 2007: 9). This view stemmed at least partially from the need in AVT to produce TTs which are, because of spatial and temporal constraints, noticeably shorter than STs (*ibid.*). With a change towards a more flexible concept of translation, many scholars have, however, begun to see AVT as a form of translation (Díaz Cintas & Remael 2007: 10–11). From a practical viewpoint, a factor that has presumably hindered research on AVT is the limited availability of scripts, because of which the only available method for gathering research material from films and programmes has often been the rather time-consuming transcription (Díaz Cintas 2004: 51). Furthermore, the cumbersome analogue equipment with which audiovisual translations had to be studied in the past can also be considered to have limited research on AVT (see Gambier 2008: 25). Recently, this situation has been changed by the advent of digital technology, including DVDs, which is faster and more practical than analogue technology (see Gambier 2008: 25–26). As a result of these changes, AVT has gained more recognition as a field of study, which shows in the number of publications, theses, and conferences on AVT after the turn of the millennium (Gambier 2008: 14). This general trend in AVT can also be seen in the field of subtitling (see Ivarsson 2008).

In Translation Studies, subtitling has been approached from various aspects. Pedersen (2007b; 2007c), for example, has clearly adopted an approach based on translation theory by studying subtitling norms through the translation of culture-bound elements. Moreover, Kokkola (2007) has analysed foreignisation and domestication, as well as the

interplay of audiovisual elements, in film translation. In a number of other publications, translation theory appears to play a minor role; Luyken *et al.* (1991), for instance, emphasise the economic aspects of subtitling, whereas Ivarsson (1992) studies primarily historical and technical developments by focusing on topics such as subtitling technology and subtitling conventions. In addition, Gottlieb (1997; 1998; 2004; 2007), among others, has applied semiotics into subtitling by studying the semiotic composition of audiovisual texts. As suggested by the spectrum of these approaches, translation theory alone can provide a framework for research on subtitling, but, frequently, translation theory is complemented with theories from other disciplines in order to incorporate audiovisual elements into the study. Here, a semiotic approach to subtitling has been adopted to be able to study of the influence of audiovisual elements on the translation of realia elements.

### ***3.3.2 Semiotic approach to subtitling***

In subtitling, the ST and the TT are audiovisual texts which consist of not only words, but also images. Consequently, one of the most distinctive features of audiovisual texts is that their “*meaning [is] constructed from the conjunction of images and words*” (Chaume 2002: 3, emphasis in the original). Accordingly, images and words should be seen as elements which complement rather than clash with each other (Oittinen 2001: 162). After all, they can be considered to have different functions: images are representative and provide information, for instance, on time, place, and culture, whereas words tend to explicate visual information and emphasise certain visual elements (Oittinen 2004: 41, 43). Images and words can also be contradictory, which may create irony or humour (Oittinen 2004: 44). Therefore, contradictions can be intentional and appear not only in the TT but also in the ST; however, if the ST gives no reason for the subtitles to be in contradiction with images, a negative feedback effect may arise (see Section 2.3.2). Besides interaction, there is an interdependence between images and words in subtitling: images without TL subtitles convey the meanings of the ST only partially, whereas subtitles without images are nearly incomprehensible (see Immonen 2008: 8). In addition to the SL dialogue, images often include verbal messages, the meaning of which also needs to be conveyed to the TT readers.

To study the overall meaning of audiovisual texts built by the interplay between images, words, and sounds, one feasible option is to adopt a semiotic approach to subtitling (see

e.g. Assis Rosa 2001; Gottlieb 1997; 1998; 2004; 2007; Perego 2003). In general, *semiotics* refers to “the study of the relationship of language and other signs to their meanings” (CCAL: s.v. *semiotics*). In the present context, the analysed signs are subtitles and audiovisual elements, which, as previously suggested, form the meaning of an audiovisual text. Thus, the signs provide semantic information which is transmitted through various channels to the recipient of a subtitled programme or other type of an audiovisual text (see Delabastita 1990: 101–102). Since there are several of these *semiotic channels* in subtitled programmes (see Table 2), they can be distinguished as *polysemiotic* texts (Gottlieb 1998: 245–246). In contrast, *monosemiotic* texts, such as non-illustrated books and audiotape books, include only one semiotic channel (*ibid.*).

Table 2. Semiotic channels in subtitled programmes

Semiotic channel	Examples
(1) The verbal auditory channel ( $A_{VB}$ )	dialogue, background voices
(2) The non-verbal auditory channel ( $A_{NVB}$ )	music, natural sound, sound effects
(3) The verbal visual channel ( $V_{VB}$ )	superimposed titles, written signs on the screen
(4) The non-verbal visual channel ( $V_{NVB}$ )	picture composition, picture flow

With the exception of minor changes, Table 2 presents the four semiotic channels in subtitling with examples as they have been described by Gottlieb (1998: 245). In practise, all semantic information is transmitted through these channels in subtitled programmes (see Delabastita 1990: 101–102). Consequently, the semantic information occurring on these channels needs to be taken into consideration by translators (Gottlieb 1998: 245).

Here, the previous argument serves as a basis for analysing the influence of semantic information on the translation of realia elements in subtitling. The analysis is carried out by studying the four semiotic channels from the perspective of whether the referents of realia elements can be considered to provide semantic information on realia elements by occurring on the channels in visual or auditory form. As a distinction between realia elements and their referents, realia elements always appear in verbal form because they are lexical elements, whereas their referents are often confined to the non-verbal form. Thus, for example, the voice or image of a well-known SC person in a subtitled programme is not, unlike the name of the person in the ST, a realia element, but it provides semantic information which possibly helps in recognising the person. Similarly,

all types of audiovisual elements, as listed in Table 2, can convey the meanings of realia elements to TT readers, which may have an influence on the selection of translation strategies. Overall, these considerations provide a semiotic aspect to the research material. In Chapter 5, the semiotic channels are analysed by focusing first on the verbal auditory channel (see Section 5.1) and then on all four semiotic channels together (see Section 5.2).



## 4 Material and methods

The research material for this study consists of two Finnish DVD releases of British comedy sketch shows, the series two of *The Fast Show* (FS) and the series one of *Little Britain* (LB). The FS release includes seven episodes with a total running time of 203 minutes, whereas the LB release has eight episodes and a running time of 225 minutes. To be able to compare the use of translation strategies and the approach to the translation of realia elements that they reflect, one of the most important criteria set for the material was that the episodes of each series were subtitled into Finnish by a single translator. In this case, the translators were Risto Selin in FS and Ilse Rönneberg in LB. In addition to the DVD releases, both shows have been broadcast on Finnish television, FS titled as *Ruuvit löysällä* and LB as *Pikku-Britannia*. No information concerning the general reception of FS and LB in the TC was found; in the SC, their reception can be considered positive because both FS and LB have won multiple BAFTA Awards (see BAFTA 1997; 2004). Furthermore, the format of both shows is based on separate but successive short sketches which feature characters such as FS's Patrick Nice, who wins a lottery jackpot twice in a row and finds out he is a direct descendant of the Mongol emperor Kublai Khan, and LB's Andy Pipkin, who pretends to be a paraplegic and, at one point, wears a Smurf outfit when dining in a restaurant. Because of the brevity and variety of sketches, a large number of topics are covered in both sketch shows, as implied by the diversity of realia elements in the research material (see Appendix 2).

The extraction and categorisation of realia elements in the present study included various stages. First, all observed realia elements and their translations were recorded, together with time codes; however, nearly imperceptible realia elements, such as those occurring in indistinct speech and in the background in images, were not recorded. In addition, a description was provided for each realia element primarily by using monolingual dictionaries and web sources. Using these descriptions as an aid, the local strategies that had been employed were later determined for all instances by comparing ST and TT segments with each other and with the taxonomy presented in Table 1. The method for obtaining material from both FS and LB was primarily transcription: at the pilot stage of this thesis, unofficial manuscripts of the FS episodes (see Magneton 2008) were used as an aid, but the web site which included the manuscripts ceased to exist at some time during 2008, after which transcription was the only method used in extracting realia elements from FS. At this latter stage, all recorded subtitles were

revised because of numerous inaccuracies in the unofficial manuscripts. Next, the realia type of all realia elements was determined on the basis of the typology presented in Appendix 1. Each instance was then assigned a presumed origin: either the SC or a TH, i.e. a culture other than the SC or the TC. This origin was determined on the basis of national boundaries. At the final stages of categorisation, the lexical and semiotic features of realia elements were analysed. Consequently, all instances were assigned to the lexical categories of proper noun (PN) realia elements and non-proper noun (NPN) realia elements on the basis of whether they included a proper noun or not. In addition, a subcategory of personal proper name (PPN) realia elements, included in PN realia elements, was established to study possible differences in the translation of PN and NPN realia elements in more detail. In the semiotic analysis, the number of active semiotic channels in each instance was determined by studying their audiovisual context in a manner described in Section 3.3.2. Temporally, the audiovisual context was delimited to the immediate context of the instances, that is, to the sketch in which a given realia element occurred. *Sketch* was regarded as “a short [...] performance, consisting typically of one scene [...] in a comedy programme” (ODE: s.v. *sketch*). By *scene*, it is referred to “a single piece of action in one place” (LDELIC: s.v. *scene*).

Essential for the analysis of the translation of realia elements, the textual context within which local strategies were studied was defined here as follows: “excluding segments smaller than a clause, the smallest possible TT segment within which at least one realia element that is present in the ST can be considered to have been rendered using local strategies”. This definition was based on applying the concept of *unit of translation* (see Malmkjær 1998) to the present study. According to Malmkjær (1998: 287), clause is a useful tool when determining the unit of translation because neither in the process of translation nor in the study of translations can an entire ST be compared with an entire TT all at once. In addition to focusing on an overly large unit of translation, it would also have been impractical for the purposes of this study to compare only the words and phrases which constitute realia elements because the context might have proven to be insufficient for determining the employed translation strategies. Thus, the analysed text segments were demarcated by following the preceding definition. In practise, the analysed TT segments typically consisted of a sentence divided into one to three subtitles but sometimes they encompassed more than one sentence, especially if the TT segments contained multiple realia elements which shared the same context. Finally, it should be pointed out that, as the approach is product-oriented, the text segments in all

examples and in Appendix 2 were demarcated for research purposes only and, therefore, they do not seek to represent the segments on which translators have focused in translating the observed realia elements (see Malmkjær 1998: 286).

The results of data gathering have been compiled into Appendix 2 to promote the transparency of research methods. As a note on the notations that have been used throughout this study, a dash in the *ST* column marks dialogue, whereas *ST* segments without a dash represent off-screen speech, including narrator's speech. The *TT* segments are presented exactly as they appear on-screen to reflect the textual conventions followed by the translators. In the text segments, realia elements and their assumed translations have been underlined. The presumed realia type and cultural origin of realia elements has been recorded into the *Type* column: *S<sub>TH</sub>*, for example, indicates a social realia element which originates from a third culture. Moreover, the *Channels* column shows the semiotic channels that have been considered to be active in each instance. The abbreviations *FSe* and *LBe* indicate the episodes in which the text segments, numbered and marked with #, appear (see Appendix 2).

## **5 Translation of realia elements in two comedy sketch shows**

The analysis of the translation of realia elements in two comedy sketch shows consists of two qualitative sections and a quantitative section, of which the former focus on describing local strategies and studying their use in selected examples and the latter on analysing the use of both local and global strategies in the entire research material. The aim of the analyses is to describe the research material and evaluate the hypotheses presented in Chapter 1.

### **5.1 Qualitative analysis of translation strategies**

Presenting a number of examples, the qualitative analysis comprises the introduction and analysis of local strategies that have been employed as well as suggestions for alternative strategies. The alternatives should not be regarded as preferable or optimal solutions; they only serve to illustrate the kind of decision-making involved in the use of translation strategies. With the purpose of illustrating the causes and effects of translation strategies, various factors, such as cultural knowledge, medium-related constraints, and linguistic differences, are taken into account in the analysis of translation solutions. In addition, realia types and descriptions are presented for all the analysed realia elements. Even though the text segments in the examples may contain various realia elements, only one instance of a given realia element is analysed in each example.

#### ***5.1.1 Direct transfer***

Generally applied to e.g. personal names and place names, direct transfer is the strategy of transferring ST elements into the TT without making changes other than minor textual changes, such as those concerning spelling and pronunciation (Leppihalme 2001: 141). Thus, the effect of direct transfer can be considered foreignising. Despite its frequent use, the retention of ST elements is not always a preferable choice, as it does not provide any guidance to the TT reader (Pedersen 2007b: 116). Moreover, since ST elements occurring in the TT can be equated with complex TL lexical elements which decrease reading speed, their excessive use in subtitles results in reduced readability (Tveit 2005: 56, 105). Considering the space constraint in subtitling (see Section 2.3.2), direct transfer is, however, often an effective translation strategy because of its

compactness. In many instances, direct transfer can also be the most effortless translation strategy because its use requires very little research work. In addition, the retention of ST elements can give local colour to the TT (Rantanen 1989: 75).

In Example 1, a cultural realia element appears in the same form in the TT as in the ST.

Example 1 (FSe5, #125)

ST	TT
– No, I’m only joking. It was <u>Jimmy Greaves</u> . Leaves.	Pilailin vain. Oikeasti se oli <u>Jimmy Greaves</u>
<b>Description</b>	
James Greaves (1940–), a successful English footballer in the 1960s and 1970s	

Even though the translation of the realia element in Example 1 is maximally faithful to the original, there is nothing in the TT to inform the TT reader that the referent of the personal proper name *Jimmy Greaves* is James Greaves, an English footballer. Since James Greaves’ career as a footballer ended long ago, it seems likely that even many TT readers who are familiar with English football would have difficulties to understand the realia element. Therefore, *Jimmy Greaves* would perhaps strike most TT readers as a perplexing element, especially because there is nothing in the context to increase its comprehensibility. Other directly transferred personal proper names which appear in the research material without any contextual support include *Stevie Nicks* ‘a US female singer and songwriter (1948–)’, *Fatima Whitbread* ‘a former British javelin thrower (1961–)’, and *Boy George* ‘a British pop singer (1961–)’. In all such cases, it can be said that the functionality of direct transfer is highly dependent on the TT readers’ knowledge of the realia elements. Provided that the space constraint is not too strong, such elements can often be made less difficult to understand by means of explicitation and generalisation.

In Example 2, a geographical realia element has been transferred to the TT with minor changes.

## Example 2 (LBe5, #350)

ST	TT
This man is theatrical producer Sir Michael Craze. Sir Michael currently has over 3,000 musicals running in <u>the West End</u> .	<i>Tämä mies on teatterituottaja Sir Michael Craze.</i>  <i>Michaelilla on 3 000 musikaalia <u>West Endissä</u>.</i>
<b>Description</b>	
“the western part of central London, which is London’s main shopping and entertainment centre, with many large stores, cinemas and theatres, and hotels and restaurants” (LDEL: s.v. <i>West End, the</i> )	

Besides the omission of the definite article and the addition of an inflectional ending, the TT element is identical to the ST element in Example 2. In the ST, the proper name *the West End* refers to a part of London but, since there is nothing to indicate this information, it is prone to ambiguity in the TT. The TT readers might, for example, assume that *the West End* is a theatre. Then again, a misunderstanding such as that would make the unrealistic claim in the ST, *over 3,000 musicals*, even more effective in the TT. Still, one alternative in Example 2 could have been to employ generalisation, for instance, by replacing *West End* with *Lontoo* ‘London’ and modifying the TT sentence accordingly.

As illustrated in Example 3, common nouns are occasionally translated using direct transfer as well.

## Example 3 (FSe3, #63)

ST	TT
– This week, I have been mostly eatin’ <u>taramasalata</u> .	Tällä viikolla olen syönyt pääasiassa <u>taramasalataa</u>
<b>Description</b>	
“a Greek food consisting of a pink mixture made from the eggs of certain fish” (LDEL: s.v. <i>taramasalata</i> )	

With the addition of an inflectional ending as the only change, the social realia element *taramasalata* has been introduced to the TT in Example 3. Since the realia element originates from a third culture, it might be assumed that the element is equally well known in both the SC and the TC. However, a comparison of SL and TL dictionaries indicates the contrary: *taramasalata* does not appear in any of the most comprehensive monolingual Finnish dictionaries (see KS; NS; PS), whereas it can be found in a number of British English dictionaries (see e.g. CCAL; LDEL: ODE). Although this does not prove that *taramasalata* is completely unknown in the TC, it suggests that the word is at least quite rare in the TL. Nonetheless, *taramasalata* may later become a part of the TL

lexicon, perhaps in part as a result of this particular translation (see Vinay & Darbelnet 1995 [1958]: 32). After all, the names of many foreign dishes, such as *burrito* and *moussakas*, have already entered the Finnish lexicon (see KS: s.v. *burrito* and *moussakas*).

### 5.1.2 Literal translation

By adapting Leppihalme's (2001: 141) definition of calque, or loan translation, literal translation refers here to the literal rendering of ST words and phrases into the TT. As indicated by this definition, the concepts of calque and literal translation are quite similar and, in fact, the terms are sometimes used synonymously (see e.g. Díaz Cintas & Remael 2007: 202). Here, literal translation includes calques and all other forms of word-for-word translation, such as those appearing in combinations of local strategies (cf. Pedersen 2007c: 136). As a strategy, literal translation can be considered to produce translations which convey the literal meaning of ST elements and remain close to the ST wording (Ruokonen 2006: 57). Consequently, when applied to culture-bound elements, literal translation may result in translations which appear linguistically comprehensible but are semantically incomprehensible to the TT reader (Ivir 1998: 141–142). In fact, these features are evident in Examples 4, 5, and 6. Even so, it has been suggested that literally translated elements become more familiar and accepted in the TC through repetition in various texts (Ivir 1987: 40).

In Example 4, a social realia element that can be presumed to be mostly unknown in the TC has been translated into the TT literally.

Example 4 (FSe4, #92)

ST	TT
– That's right. We were wondering, is there <u>a pie and mash shop</u> round here, anywhere?	Mahtaisimmeko löytää <u>piiras- ja muusikauppaa</u> ?
<b>Description</b>	
typically a cheap restaurant which serves pies with mashed potatoes and also other traditional Cockney dishes, such as eels (Goddard's Pies 2009; LDEL: s.v. <i>pie and mash</i> )	

Even though the common noun *a pie and mash shop* has been rendered into the TL in Example 4, many TT readers would, because of the strangeness of the concept, presumably interpret it simply as a shop which sells pies and mash. In the SC, it would

also have the connotation of ‘an inexpensive restaurant which is distinctive to London and provides traditional working-class food’ (see LDEL: s.v. *Cockney* and *pie and mash*). Therefore, the realia element is likely to be understood differently in the TC than in the SC, at least until the element becomes better known in the TC. In Example 4, paraphrase could have yielded various alternative translations, including *grillibaari* ‘grillroom’ and *pitseria* ‘pizzeria’, which are more familiar in the TC but carry connotations dissimilar to *a pie and mash shop*.

As shown in Example 5, literal translation may result in a change in denotation.

Example 5 (FSe2, #56)

ST	TT
– <u>The National Lottery</u> ! Need I say any more?	Valtakunnalliset arpajaiset! Siitä ei tarvi sanoa enempää
<b>Description</b>	
“the UK lottery, which was established by the British government in 1994 and is operated by a private company called Camelot” (LDEL: s.v. <i>National Lottery, the</i> )	

Notwithstanding that *lottery* has the dictionary equivalent of *arpajaiset* in the TL, the proper noun *the National Lottery* in Example 5 is, as indicated by the description, much more specific. Consequently, the Finnish translation of the cultural realia element *the National Lottery* is less specific. Since the ST element has a close equivalent in the TC, the Finnish national lottery *Veikkaus*, an alternative solution could have been to use that instead. However, such cultural adaptations may result in a negative feedback effect (see Section 2.3.2). As a further alternative, *the National Lottery* could have been paraphrased as *lotto* because, both in the SC and the TC, it is the main lottery game provided by the national lotteries (see Lottery 2009; Veikkaus 2009).

In Example 6, literal translation produces another translation which is potentially difficult for the TT readers to grasp.

Example 6 (LBe1, #201)

ST	TT
– ...I’ll be so good for <u>the Scottish Play</u> .	<i>Olen kuin valettu Skottinäytelmään</i>
<b>Description</b>	
“a name for Shakespeare’s play <i>Macbeth</i> used by actors because they believe it is unlucky to say <i>Macbeth</i> ” (LDEL: s.v. <i>Scottish Play, the</i> )	



Compared to Example 5, the proper noun *the Scottish Play* in Example 6 poses a slightly different kind of translation problem. In the SC, *the Scottish Play* can be used instead of *Macbeth*; however, there appears to be no such euphemism for the name of the play in the TC. Thus, it can be proposed that the actual title of the play, *Macbeth*, would be more accessible to the TT readers. However, the solution has been to translate the cultural realia element word-for-word. In addition, the element has been capitalised, indicating that it refers to a specific Scottish play. Since there are presumably no Scottish plays that would be especially popular or well-known in the TC, it is probable that the translation would be puzzling for the TT readers. On the whole, the outcome of using literal translation to translate realia in Examples 4, 5, and 6 is that, on one hand, the TT reader may have difficulties to understand the translations but, on the other hand, the TT reader may find the translations interesting because they introduce unfamiliar concepts.

### **5.1.3 Explicitation**

The term *explicitation* refers to the addition of explanatory lexical elements to a ST element or, excluding hypernyms as replacements, the replacement of a ST element with such elements (Leppihalme 2001: 143). Explicitation is, then, a “strategy by which the translator makes such information explicit in the TT, which is only implicit in the ST” (Englund Dimitrova 2005: 5). Consequently, the strategy is employed frequently in order to avoid ambiguity and misunderstandings (Vehmas-Lehto 2003: 330). However, the space constraint limits its applicability in subtitling (see Section 2.3.2). In some instances, the addition of explanatory elements may increase the redundancy of the TT (see Pedersen 2007c: 134). Therefore, excessive use of explicitation can lead TT readers to think that they are being underestimated (Vehmas-Lehto 2003: 334).

As shown in Example 7, acronyms and abbreviations can be made more explicit by using their full form in the TT (Pedersen 2007b: 117).

Example 7 (FSe4, #87)

ST	TT
– Taking it as read that everybody saw the early edition of <u>The FT</u> this a.m. ...	Oletan kaikkien lukeneen aamun <u>Financial Timesin</u>
<b>Description</b>	
The Financial Times, “a serious British daily newspaper which contains articles about business and financial news” (LDEL: s.v. <i>Financial Times</i> , <i>The</i> )	

Replacing the ST elements with slightly more explicit elements, the cultural realia element *The FT* has been given its full form for the benefit of the TT readers. Nevertheless, explicitation in Example 7 does not completely remove the possibility that *Financial Times* is misunderstood as ‘a general daily newspaper’. By employing the alternative strategy of generalisation, this possibility could be eliminated, although the resulting *talouselähti* ‘a business newspaper’, for instance, would be less accurate than the proper noun *Financial Times*.

Besides the replacement of acronyms and abbreviations with their full form, explicitation includes also the addition of common nouns to proper nouns (Leppihalme 2001: 143). This most common form of explicitation in the research material is illustrated in Example 8.

Example 8 (LBe5, #335)

ST	TT
– Who’s your favourite member of <u>Westlife</u> ?	Kuka on suosikkijäsenenne <u>Westlife-yhtyeessä</u> ?
<b>Description</b>	
an Irish pop group	

The cultural realia element *Westlife*, a proper noun, is made explicit by adding the attribute *yhtye* ‘group, band’. In addition to lengthening the TT, the realia element in Example 8 is, then, made more comprehensible to the TT reader. Similar examples of explicitation in the research material included the translation of *David Baddiel* by adding the attribute *koomikko* ‘comedian’, *Gatwick* by adding *kenttä* ‘airport’, and *Are You Being Served* by adding *sarja* ‘series’. In some instances, the added explanatory lexical elements are not attributes, as shown in Example 9.

Example 9 (LBe8, #425)

ST	TT
– Papathasaniou, please note <u>Monster Munch</u> is maize-based. This was all covered in the first term.	Papathasaniou, <u>Monster Munch</u> on maissipohjainen <u>lastu</u> .
<b>Description</b>	
a brand of crisps manufactured by the British company Walkers	

In Example 9, the common noun *lastu*, implying *perunalastu* ‘crisp’, has been added to form a nominal predicative. Semantically, the solution provides the TT readers with a chance to identify the proper noun *Monster Munch* as a brand of crisps. Furthermore, the solution does not result in an overly explicit translation. If direct transfer was used instead of explicitation, the social realia element might be interpreted as any maize-based food item. In Examples 8 and 9, as well as in all similar examples that have been mentioned, the advantage of increased comprehensibility can perhaps be considered greater than the disadvantage of slightly increased redundancy. Hypothetically, redundancy may be a more evident drawback, if realia elements are well-known in the TC. Consider, for instance, the following fictional examples: *Coca-Cola-juoma* ‘the Coca-Cola drink’, *Peugeot-auto* ‘a Peugeot car’, and *chili con carne -ruoka* ‘chili con carne dish’. However, no overly explicit translations could be found in the research material, which perhaps indicates that the translators have been aware of the disadvantages of excessive explication. Although Examples 7, 8, and 9 indicate that explication tends to produce TT elements which are longer than ST elements, the space constraint does not appear to considerably limit the applicability of the strategy in all cases.

#### 5.1.4 Generalisation

Generalisation is the strategy of replacing ST elements which refer to something specific with elements which refer to something less specific (Pedersen 2007b: 118). In other words, the ST elements are replaced with hypernyms, or superordinate terms (see Leppihalme 2001: 143; Pedersen 2007b: 118). Inevitably, this results in less detail in the TT (Leppihalme 2001: 143). Nonetheless, generalisation may prove to be a useful strategy when translating very specific ST elements (Tveit 2005: 54). Therefore, it can be conjectured that the more specific the realia elements are, the more likely they are to be replaced with hypernyms. However, personal proper names appear to be an

exception, since only one instance was found in which a personal proper name had been translated using generalisation.

In the research material, generalisation appeared to be a common strategy in connection with brand names, one of which is presented in Example 10.

Example 10 (LBe6, #373)

ST	TT
– It's true. Nathan reckons he put his hand down there and pulled out a bag of <u>Jelly Tots</u> .	Se on totta, Nathan otti sieltä pussin <u>hedelmäkarkkeja</u> .
<b>Description</b>	
a brand of sweets manufactured by the company Nestlé UK	

In Example 10, the specific *Jelly Tots* has been replaced with the more general *hedelmäkarkit* ‘fruit-flavoured sweets’ which conveys the meaning of the social realia element to the TT reader. The solution can be considered effective because Jelly Tots are not on sale in the TC; consequently, the ST element would presumably be unfamiliar to the TT readers. Considering some of the other local strategies, the proper noun *Jelly Tots* could be translated by adding an attribute to it, if explicitation was employed, or, in the case of cultural adaptation, by replacing it with a brand of sweets familiar in the TC.

Although generalisation has primarily been applied to brand names and other proper names, with the exception of personal proper names, instances of generalised common nouns could also be found in the research material, as illustrated in Example 11.

Example 11 (FSe2, #33)

ST	TT
– Well, all right. Well, Carl, I live in Arnhem Land, in Northern Australia, it's, er, an area held sacred by the local <u>aborigines</u> .	Se oli Pohjois-Australiassa <u>alkuasukkaitten</u> pyhällä paikalla
<b>Description</b>	
the indigenous people of Australia	

In Example 11, the social realia element *aborigines* in the ST has been translated by using its hypernym, *alkuasukkaat* ‘natives’, even though an official equivalent, *aboriginaalit*, would also have been available in the TL. Since the TL word *aboriginaalit* refers specifically to the indigenous people of Australia (see PS: s.v.

*aboriginaali*), it is perhaps less commonly used and less familiar in the TC than *alkuasukkaat*. For those TT readers who recognise the ST word *aborigines*, the solution may, however, seem a slight underestimation of their background knowledge. Overall, it can be argued that, on one hand, *alkuasukkaat* is easier for the TT readers to understand but, on the other hand, it is less specific than *aboriginaalit*.

As shown in Example 12, generalisation is also a viable solution when acronyms are concerned.

Example 12 (LBe3, #280)

ST	TT
– Yes, well, it was so exciting to pass the audition and actually get a place at <u>RADA</u> but the fees are just astronomical – over six thousand pounds a year.	Oli jännittävää läpäistä pääsykoe <u>teatterikorkeakouluun</u> -  mutta maksut ovat korkeat, yli 6 000 punttaa vuodessa.
<b>Description</b>	
“Royal Academy of Dramatic Art; a famous school in London for people who want to become actors” (LDELIC: s.v. <i>RADA</i> )	

In Example 12, the cultural realia element *RADA* is quite specific, as it refers to a particular school in London. However, by means of generalisation, it has been possible to produce a translation which is fully comprehensible in the TC. Although explicitation would have theoretically been an alternative, there has perhaps not been enough space for either using the full form of the acronym or adding the word *teatterikorkeakoulu* ‘theatre academy’ to *RADA* as an attribute. Whatever the reason for employing generalisation in Example 12 as well as in Examples 10 and 11, the strategy can be seen to minimise the foreignness of realia elements without deleting them or replacing them with TC elements. As indicated particularly by Example 11, the drawbacks of generalisation are that it entails a loss of detail which may render the TT less interesting and, in some instances, it can also be interpreted as an underestimation by the TT readers.

### 5.1.5 Paraphrase

The strategy of paraphrase can be defined as the replacement of ST elements with elements which either convey the meaning of the ST elements but have little or no lexical equivalence with the ST or convey a completely different meaning than the ST elements but fit the context (Pedersen 2007b: 120). Paraphrase is often used when there

is no lexical equivalent in the TL and when other translation strategies seem inapplicable (Tveit 2005: 57). In general, the strategy is based on describing ST elements one way or another, which may cause TT elements to be longer than ST elements (*ibid.*). Therefore, paraphrasing is potentially limited in subtitling by the space constraint (see Section 2.3.2). Furthermore, paraphrase can be considered to be a domesticating strategy because it involves the reformulation of realia elements into a form that is comprehensible in the TC.

In Example 13, the TT phrase has no lexical equivalence with the ST phrase.

Example 13 (FSe2, #45)

ST	TT
– You know, I tend to go around about two days before my <u>giro</u> is <u>due</u> .	Yritän käydä pari päivää ennen kun <u>työkkäri maksaa</u>
<b>Description</b>	
“(in Britain) a cheque from the state to a person who is unemployed” (LDELIC: s.v. <i>giro</i> )	

The meaning of the social realia element *giro* in Example 13 has been expressed in the TT by changing the perspective: instead of the cheque, the social organisation paying the cheque is mentioned. In addition, the translation has been condensed by referring to the payer, *työvoimatoimisto* ‘employment office’, with its colloquial form, *työkkäri*. Since colloquial style has been used and the realia element has been excluded, the translation solution in Example 13 can be regarded as domesticating. Overall, the translation is not only concise but also comprehensible in the TC, and it differs only slightly in meaning from the ST element. Thus, the solution seems to have many advantages in comparison to some other local strategies. Cultural adaptation, for instance, would yield a lengthier translation because the common noun *giro* would have to be translated with *työttömyyskorvaus* ‘unemployment benefit’, whereas the direct transfer of *giro* would result in a translation that would likely be incomprehensible to most TT readers.

As illustrated in Example 14, a paraphrase can also have a certain amount of lexical equivalence with the ST element.

Example 14 (FSe1, #16)

ST	TT
– You know, excellent TV pundit. <u>Crisp thief?</u> A-ha-ha-ha-ha!	Varsinainen guru teeveessäkin. <u>Perunalastumannekiini</u>
<b>Description</b>	
played by Gary Lineker, a crisp thief character in television commercials on crisps manufactured by the British company Walkers (Independent 2005)	

In its context, the text segment in Example 14 is part of a discussion focusing on Gary Lineker, an English footballer. Thus, it would be clear for the TT readers that the paraphrase of the cultural realia element *crisp thief* refers to him. What would not be clear even from the paraphrase is the exact meaning of the realia element. Nevertheless, the paraphrase can be considered to convey the primary meaning of *crisp thief* effectively because it consists of *perunalastu*, the TL equivalent of *crisp*, and *mannekiini* ‘model, mannequin’ which, in its colloquial sense, can be used to indicate ‘a person who advertises or represents something’ (see KS: s.v. *mannekiini*). Still, the TT element is longer than the ST element: including spaces, *crisp thief* consists of 11 and *perunalastumannekiini* of 21 characters. This implies that paraphrase may not be a feasible strategy in every situation.

In contrast to Example 14, no attempt has been made to convey the meaning of the ST element in Example 15; instead, a context-appropriate solution has been made.

Example 15 (LBe8, #440)

ST	TT
– Now, we’re all out of beans. Now, I could get you the normal ones or <u>the ones with the little chipolatas in.</u>	Pavut ovat lopussa. Voin ottaa tavallisia -  tai sitten <u>sipulilla maustettuja.</u>
<b>Description</b>	
a type of small sausage originating from Mexico (WG 2009)	

In Example 15, a reference to a mix of beans and *chipolatas* has been replaced with a reference to onion-flavoured beans. Nevertheless, the paraphrase fits the context in which beans have already been mentioned. Furthermore, even though the social realia element *chipolatas* has a near equivalent in the TL, *prinssimakkarat* (see e.g. EFGD: s.v. *chipolata*), commercially produced food items including nothing but beans and sausages can be considered rare or non-existing in the TC. Therefore, the solution in Example 15 is clearly domesticating. As suggested by Examples 13, 14, and 15, paraphrase is a creative and liberal translation strategy in comparison to the other strategies, but it also

appears to be an efficient procedure for translating some of the most problematic realia elements.

### 5.1.6 Cultural adaptation

The notion of cultural adaptation refers here to the replacement of a ST element with a TC element which conveys the meanings and connotations that the ST element has in the SC to the TT reader (Leppihalme 2001: 142). To distinguish cultural adaptation from paraphrase in the present typology, cultural adaptation includes only those instances in which the replacing element can be regarded as a cultural equivalent of the ST element, that is, it belongs to the same realia type and subcategory (see Appendix 1) as the ST element and it does not involve a change of perspective, as paraphrases sometimes do (see Example 13). Since cultural adaptation involves the replacement of ST elements with elements that are more familiar in the TC, the strategy eliminates the foreignness of realia elements, thus making it a domesticating strategy. Generally, cultural adaptation is rarely used in subtitling because it requires much time and effort to find suitable elements with which the ST elements can be replaced (Pedersen 2007a: 34). Nevertheless, cultural adaptation has a few advantages over many other strategies: it replaces the ST elements with elements which are easier to understand and it is also space-efficient, which is significant in subtitling (Pedersen 2007a: 33–34).

The various effects of cultural adaptation are illustrated in Example 16.

Example 16 (FSe5, #129)

ST	TT
– I'm always telling Colin he should go on the telly! – <u>Crimewatch</u> . I am the Chiswick Strangler!	Sopisi TV:hen. - <u>Poliisi-TV:hen.</u> Olen Chiswickin kuristaja
<b>Description</b>	
a BBC television programme in which unsolved crimes are presented and viewers are asked to help solve them (LDELIC: s.v. <i>Crimewatch</i> )	

In Example 16, the cultural realia element *Crimewatch* has been replaced with *Poliisi-TV*, which is its closest cultural equivalent in the TC, since both television programmes are based on the same format in which the aim is to solve unsolved crimes with the help of viewers (see Hakonen 2004). As a result, the element can be easily understood by the TT readers. However, the use of *Poliisi-TV* can result in a negative feedback effect (see



Section 2.3.2), if the TT readers react to the fact that, according to the translation solution, a Finnish television programme is screened on British television (see Pedersen 2007c: 145–146). What lowers the probability of a negative feedback effect is that *Poliisi-TV* ‘police television’ can possibly be regarded in the TL as a reference to any television programme dealing with police work. Another drawback of the solution is that it eliminates the SC element completely from the TT. The effect of direct transfer would be the complete opposite: the proper noun *Crimewatch* would be introduced to the TT readers, but its denotation and connotations might be obscure to them.

As shown in Example 17, cultural adaptation may also be applied to specific regulations, such as speed limits, which are different in the SC than in the TC.

Example 17 (LBe2, #252)

ST	TT
– Faster! – But isn’t it a <u>thirty mile-per-hour limit</u> ?	Vauhtia! -Eikö ole <u>viidenkymppin rajoitus</u> ?
<b>Description</b>	
the speed limit used in the UK in built-up areas (DfT 2004: 11)	

Although it can be claimed that the solution in Example 17 is based on the conversion of measurement units and, therefore, counts as an official equivalent, the solution is, to be exact, the result of cultural adaptation. What supports this argument is that the conversion of thirty miles per hour into kilometres per hour produces the result of approximately forty-eight kilometres per hour and, perhaps more importantly, that *viidenkymppin rajoitus* ‘the limit of fifty’ refers to the fifty kilometre-per-hour limit which is, in the TC, in force in many urban areas. Consequently, the social realia element *a thirty mile-per-hour limit* has been replaced with its TC equivalent, the denotation and connotations of which are clear to the TT reader. Furthermore, the solution is less likely to result in a negative feedback effect than the one in Example 16 because it is perhaps a less obtrusive instance of cultural adaptation. As shown in Examples 16 and 17, cultural adaptation has the benefit of compactness, but its use warrants consideration because it may create overt conflicts with the ST.

### 5.1.7 Omission

As a translation strategy, omission stands here for the complete exclusion of a ST element from the TT (Pedersen 2007b: 121). In general, omission is unavoidable in subtitling because there is a need to condense longer, spoken ST segments into shorter, textual segments, i.e. subtitles, in the TT (Gottlieb 2004: 20). Realia elements tend to be omitted at least when they are regarded as redundant or irrelevant and when no corresponding elements exist in the TC or they cannot be found (Davies 2007: 62, 67, 71). A further reason for employing the strategy is that there is no inclination to put the required effort into translating the ST elements; however, this may be deemed irresponsible (Leppihalme 1994: 93; see also Pedersen 2007b: 121). Used irresponsibly or not, omission can be regarded as the most domesticating strategy because it completely removes the elements which might appear foreign to the TT reader (Pedersen 2007c: 148).

In Example 18, a cultural realia element has been omitted from the TT.

Example 18 (LBe2, #222)

ST	TT
– Now, what do you want to wear?	Minkä asun laitat päälle?
– Smurf.	–Smurffin.
– <u>Smurf</u> ? Do you wanna wear your Smurf outfit?	Haluatko laittaa Smurffi-asun?
– Yeah.	–Joo.
<b>Description</b>	
the Smurfs are a fictional, blue-skinned race created by Belgian cartoonist Pierre Culliford (1928–1992)	

Even though an instance of a realia element has been omitted in Example 18, the result of employing the strategy is apparent: owing to the removal of redundancy, the TT has increased readability. Without two other instances of the TH realia element *Smurf* that have been translated into the TT in the immediate context, the omission might seem unmotivated because the TH realia element can be regarded as familiar in the TC. At the same time, the domesticating effect of omitting only one of the references to the proper noun *the Smurfs* is perhaps minimal.

In Example 19, the omission of a realia element is not attributable to redundancy.

## Example 19 (LBe8, #416)

ST	TT
– Ok, gang. Now, for today's <u>general studies</u> , I've invited someone along who used to be a pupil at this school. Her name is Vicky Pollard.	Pyysin tänään tänne erään - joka oli tämän koulun oppilas. Hänen nimensä on Vicky Pollard.
<b>Description</b>	
“[a] general knowledge course: a course of study at school or university that covers a broad range of general topics rather than specializing in one specific area” (Encarta 2009: s.v. <i>general studies</i> )	

With no corresponding element in the TC, the cultural realia element *general studies* in Example 19 can be considered difficult to translate. However, the omission of the element has rendered it unnecessary, for example, to introduce or explicate the SC element to the TT reader. Still, paraphrase could result in an equally effective solution, if the common noun *general studies* was replaced with, for example, *oppitunti* ‘class, lesson’ in the TT.

As Example 20 illustrates, omission may at first seem inexplicable in some instances.

## Example 20 (FSe3, #69)

ST	TT
– There are no flies on him. – Be afraid! Be very afraid! <u>The Fly!</u> Hmm... ha-ha! Half-man, half-fly.	Ei enää kärpässarjan mies. - Puoliksi kärpänen, puoliksi mies
<b>Description</b>	
a 1986 US science fiction film	

In Example 20, the proper noun *The Fly* has been omitted, even though it has an official equivalent, *Kärpänen*, in the TC. Still, instead of a desire to avoid finding the official equivalent or another suitable solution, the primary cause for omission in this instance may be considered to have been the space constraint (see Section 2.3.2). In its context, the reference to the cultural realia element appears unconnected with the rest of the dialogue which focuses on football and footballers; however, the aim of the incoherent reference in the ST is presumably to create a comical effect. Thus, that effect is partially lost in the TT. Considering all the instances of realia elements in which omission has been used (see Appendix 2), there are very few cases which indicate that no effort has been made to translate the realia elements. This suggests that, first and foremost, the translators of FS and LB have omitted realia elements for practical or otherwise justifiable reasons.

### 5.1.8 Official equivalent

The strategy of official equivalent refers to the translation of a ST element with its existing, standard equivalent in the TL (Leppihalme 1997: 94; Pedersen 2007b: 115). Equivalents either are made official by a TL authority or become official because they are commonly accepted as standard translations (Pedersen 2007b: 115). Consequently, a number of official equivalents can be found in bilingual dictionaries (Pedersen 2007c: 150). In general, standard translations serve the TT reader, as they are effective in conveying denotations and connotations to the TT reader (Leppihalme 1997: 95). Presumably, this is because the realia elements which have an official equivalent have been introduced to the TC before the translation of the ST and are, therefore, often familiar to the TT reader. Thus, the use of official equivalents can be considered to depend primarily on translators' knowledge of and ability to find existing solutions. Naturally, translators may also decide not to employ official equivalents, even if they are aware of them (Pedersen 2007c: 152). Here, official equivalent is regarded as a neutral strategy which falls outside the scale of foreignising and domesticating strategies because the strategy is based on utilising existing solutions. Still, these existing solutions can generally be seen to be based on other local strategies (Pedersen 2007c: 151). In other words, the use of an official equivalent does not involve a decision between foreignisation and domestication, even though the creation of the official equivalent has originally involved such a decision.

In one of the most common cases, realia elements which were measurement units were translated using their official equivalents, as shown in Example 21 (see Pedersen 2007c: 149).

Example 21 (LBe1, #202)

ST	TT
– Yeah, I would say <u>twelve stone six</u> . Oh, You've gone up half a pound.	Sanoisin että 79 kiloa. Olet lihonut neljänneskilon.
<b>Description</b>	
stone is a measure of weight which equals 14 pounds or 6.35 kg in the metric system; pound is a measure of weight which equals 0.4536 kg in the metric system	

In Example 21, the social realia element *twelve stone six* [pounds] has been converted into the metric system which is the official measurement system in the TC. Where all

other local strategies would presumably have failed, official equivalent produces a translation which is both comprehensible to the TT reader and retains the compactness and level of detail of the original element. In comparison, literal translation, for instance, would have produced an obscure translation, since, in the TL, there is no equivalent for *stone* ‘a measure of weight’, only for *stone* ‘material’ or ‘object’ (see EFGD: s.v. *stone*). Even omission, although theoretically possible, would have been unsuitable in practise because, in the context of the text segment, weight is a central concept in the dialogue.

As illustrated in Example 22, official equivalents may, in more complex cases, be so rarely used that they require some research.

Example 22 (FSe6, #139)

ST	TT
– These days, since that bird wrote that book – what’s her name, Germaine Greer? – “ <u>Female Eunuch</u> ”.	Sitten se Germaine Greer kirjoitti kirjansa... - “ <u>Haluan olla nainen</u> ”
<b>Description</b>	
a 1970 book by Germaine Greer which “made her an important figure in the women’s movement” (LDEL: s.v. <i>Greer, Germaine</i> )	

In Example 22, the cultural realia element *Female Eunuch*, a proper noun, refers to Australian feminist Germaine Greer’s work which has been translated into Finnish by Anna Paljakka under the title *Haluan olla nainen* in 1972. What makes the title the standard translation of the ST title is that the 1972 translation is apparently the only Finnish translation of *The Female Eunuch* that has been published (see Fennica 2009: s.v. *Greer, Germaine*). Therefore, the translator has not had to determine the official equivalent from amongst alternative equivalents. In Example 23, another cultural realia element has potentially posed such a problem.

Example 23 (FSe2, #52)

ST	TT
– Specias spezzos y fallia min. <u>Postman Pat</u> .	Specias spetzos e falia min <u>Postimies Pate</u>
<b>Description</b>	
“a character in British books and television programmes for children” (LDEL: s.v. <i>Postman Pat</i> )	

In Example 23, the proper noun *Postman Pat*, the title of a British children’s television series featuring a character of the same name, has been translated into Finnish as

*Postimies Pat* as well as *Postimies Pate*. The former equivalent has been used at least in language learning VHS cassettes, while the latter equivalent has been used in numerous other Finnish publications on Postman Pat, including DVDs and books (see e.g. HelMet 2009; OK 2009). Since none of the recent publications have apparently been named *Postimies Pat*, it can be concluded that *Postimies Pate* is the current official equivalent. In Example 23, the official equivalent is possibly the only lexical element in the TT that the TT reader can recognise because the text segment in the ST as well as in the TT consists mostly of Spanish-sounding gibberish which is distinctive to several sketches in FS. In addition to the types of realia elements already presented, there are, among others, the names of historic royalty as well as political titles which often have official equivalents. Consequently, the realia elements *Charles I* and *the Home Secretary* have been translated in the research material as *Kaarle I* and *sisäministeri*, respectively.

### 5.1.9 Combination

In subtitling, local translation strategies are often combined (Pedersen 2007b: 121). One possible explanation for the tendency to combine strategies is that combinations can be more effective in transmitting cultural information than individual strategies (Ivir 1987: 37). Since all of the presented local strategies can be combined with each other, combinations provide an extensive set of solutions for translating realia elements. As Examples 24 and 25 serve to illustrate, there are combinations from which it is possible to determine the global strategy they represent; however, many combinations include both foreignising and domesticating local strategies, because of which all combinations have been regarded as neither foreignising nor domesticating.

In the research material, the most typical combination of local strategies can be considered to be that of direct transfer and literal translation, as illustrated in Example 24.

Example 24 (LBe4, #310)

ST	TT
Thank you, Raworth. As I'm standing here outside <u>Highgrove Church</u> ...	<i>Kiitos, Raworth. Olen Highgroven kirkon edessä -</i>
<b>Description</b>	
a church in Bristol, England	

A word-by-word analysis of the translation of *Highgrove Church* in Example 24 shows that the proper noun included in the cultural realia element has been transferred to the TT, whereas the common noun has been translated literally. Considering the minimal changes made to the realia element, the solution can be regarded as foreignising rather than domesticating. Although the outcome is perhaps slightly similar to that of explication, the difference is that the combination of direct transfer and literal translation often results in a TT element which is not more but equally explicit as the ST element, as shown in Example 24.

Combinations which include omission may render the TT element more implicit than the ST element, as shown in Example 25.

Example 25 (FSe1, #8)

ST	TT
– For this oak is the notorious hanging tree as used by <u>Oliver Cromwell</u> , and later Henry the Third, as a primitive gallows.	Tämä tammi on kauhistuttava hirttopuu - jota on käytetty niin <u>Cromwellin</u> kuin Henrik III:nkin aikana
<b>Description</b>	
an English military and political leader (1599–1658)	

Since the first name has been left out from the social realia element *Oliver Cromwell*, the TT element in Example 25 is more implicit than the ST element. Notwithstanding that omission is regarded here as the most domesticating local strategy, this type of partial omission is often an even more foreignising solution than direct transfer alone: *Cromwell* in Example 25, for instance, provides less information for the TT reader than *Oliver Cromwell*, the full form of the personal proper name. Producing translations such as *Lennon* for *John Lennon* and *Shakespeare* for *William Shakespeare*, the combination of omission and direct transfer has primarily been used in the research material to translate realia elements which are supposedly known to the TT reader. In a few instances, however, the combination seems to have reduced the comprehensibility of a realia element; for example, the ST element *Aston Villa* ‘an English football club based in Birmingham’ has been translated as *Villa* which might not, despite contextual support, be automatically interpreted as *Aston Villa* by the TT readers.

In addition to combinations which include two strategies, it is sometimes possible to discern combinations of three strategies, as illustrated in Example 26.

Example 26 (FSe2, #32)

ST	TT
– Yes, that’s what it was like with <u>our Lord Jesus</u> , wasn’t it?	Sellaista se oli <u>Jeesuksella Kristuksellakin</u>
<b>Description</b>	
the son of God in the Bible and in the Christian religion	

In Example 26, the strategies of omission, official equivalent, and explicitation have been combined by omitting *our Lord*, replacing *Jesus* with *Jeesus*, and adding *Kristus* ‘Christ’. Albeit differently formulated, the cultural realia element *our Lord Jesus* retains its primary meaning in the TT. The only semantic difference between the ST element and its translation is that, in contrast to the TT, *Jesus* is described as *our Lord* in the ST. Furthermore, the use of explicitation may seem an unnecessary strategy in this instance, since the TH realia element *Jesus* is presumably well-known in the TC. Consequently, most changes that have been made to the ST element in Example 26 can be considered optional, especially because the space available does not pose a noticeable constraint on translation.

## 5.2 Polysemiotic analysis of translation strategies

In the examples that have been analysed thus far, the translation of realia elements has been influenced primarily by the verbal auditory channel ( $A_{VB}$ ), that is, the dialogue and the narrator’s speech. In the following examples, the other three semiotic channels (see Table 2), namely, the non-verbal auditory channel ( $A_{NVB}$ ), the verbal visual channel ( $V_{VB}$ ), and the non-verbal visual channel ( $V_{NVB}$ ) have been taken into account as well. Although there were no instances in the research material in which all four channels were simultaneously active, it is possible that such instances can be found in other subtitled programmes. Hypothetically, a well-known SC person could, for example, introduce himself to a given character using his own proper name and, at the same time, appear on screen wearing a nametag with his own name on it. In such case, both the realia element and its referent would be present in auditory and visual form, with the realia element occurring verbally as the proper name in the dialogue and on the nametag and its referent non-verbally as the voice and image of the person.



As shown in Example 27, the referents of realia elements appear sometimes visually, which can be considered to limit the number of suitable local strategies.



Example 27 (FSe2, #43)

ST	TT
...and a fairly straightforward red for <u>Steve Davis</u> , here.	Siinä helppo lyönti <u>Steve Davisille</u>
<b>Description</b>	
“a British snooker player who was extremely successful in the 1980s” (LDELIC: s.v. <i>Davis</i> , <i>Steve</i> )	
<b>Channels</b>	
A <sub>VB</sub> , V <sub>NVB</sub>	

In Example 27, the cultural realia element *Steve Davis* denotes the person who is presented on screen, first from far, in the image on the left, and twenty seconds later from close, in the image on the right. Further non-verbal visual elements, such as the cue, the snooker table, and the audience, suggest that the person is a professional snooker player. With all the visual information provided on the realia element, most local strategies may seem unsuitable: cultural adaptation, i.e. replacing the personal proper name *Steve Davis* with the name of a well-known person in the TC, would create a conflict with the image, resulting in a negative feedback effect, whereas generalisation and omission would reduce the level of detail, and literal translation would be inapplicable because the realia element is a personal proper name. However, the opted strategy, direct transfer, is free of such drawbacks, and, semantically, it maintains the original reference relation between the reference, i.e. the realia element, and its referent. This applies also to the realia element in Example 28, in which the employed strategy has been a combination of literal translation and direct transfer.



Example 28 (LBe8, #438)

ST	TT
<ul style="list-style-type: none"> <li>– Excuse me. <u>Mrs Sugden</u>?</li> <li>– Yes.</li> <li>– I’m so sorry to bother you...</li> </ul>	<p>Rouva Sugden?</p> <p>Anteeksi että häiritsen -</p>
<b>Description</b>	
Mollie Sugden (1922–2009), a British actress best known for her role as Mrs Slocombe in the British situation comedy <i>Are You Being Served?</i> (Pidd 2009)	
<b>Channels</b>	
A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	

In Example 28, the cultural realia element *Mrs Sugden* includes an attribute which has been translated literally, whereas the personal proper name in the element has been transferred directly to the TT. As a difference to the situation in Example 27, the non-verbal visual elements provide little information on the referent of the realia element. Moreover, the referent in Example 28 appears on the non-verbal auditory channel as the voice of Mollie Sugden, who can be heard speaking for several seconds after the presented subtitle appears on screen. In a majority of instances in which a person referred to with a personal proper name appeared visually or both visually and auditorily, the local strategy was direct transfer or a combination that included direct transfer. Omission was also used but, clearly, only to reduce redundancy. This implies that the presence of foreign auditory and visual elements increases, or at least does not reduce, the use of foreignising strategies when the referents of realia elements are specific persons.

When the referent was not a specific person, there was noticeable variation in the employed local strategies. In Example 29, the referent is an occupational title related to the judicial system of the SC and the strategy has been generalisation.

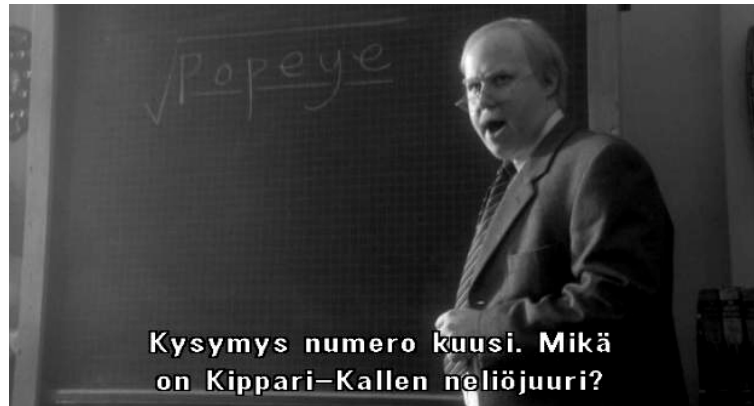


Example 29 (FSe6, #137)

ST	TT
– Now, nail varnish. Do you think that red nail varnish on a <u>High Court judge</u> would add much needed glamour in an otherwise dull environment?	Luuletteko, että punainen kynsilakka <u>ylioikeuden tuomarilla</u> -  toisi kaivattua säihkettä muuten harmaaseen ympäristöön?
<b>Description</b>	
a judge of the High Court of Justice which is “the lower branch of the Supreme Court of England and Wales” (LDELC: s.v. <i>high court</i> )	
<b>Channels</b>	
A <sub>VB</sub> , V <sub>NVB</sub>	

As shown in Example 29, the social realia element *a High Court judge* has been generalised by rendering it as *ylioikeuden tuomari* ‘a judge of a court of second instance’ (see OM 2001: s.v. *ylioikeus*). Consequently, the realia element has been rendered comprehensible to TT readers, to most of whom the High Court of Justice is presumably unfamiliar. Even though the realia element does not have an exact equivalent in the TC, it could have been translated, for example, as *hovioikeuden tuomari* ‘a judge of Court of Appeal’ by employing cultural adaptation; however, the translation would then have clearly contradicted the image because, as opposed to the SC, judges do not wear wigs as a part of their court dress in the TC. This contrast is perhaps less evident from the solution that has been used in Example 29.

In a small number of instances, the use of a local strategy could be considered, on the surface, to result in an obvious contradiction between the ST and the TT, as illustrated in Example 30.



Example 30 (LBe4, #303)

ST	TT
– Question Six. Determine the square root of <u>Popeye</u> .	Kysymys numero kuusi. Mikä on <u>Kippari-Kallen</u> neliöjuuri?
<b>Description</b>	
a cartoon character created by US cartoonist Elzie Segar (1894–1938) in 1929 (KFS 2007)	
<b>Channels</b>	
A <sub>VB</sub> , V <sub>VB</sub>	

Written on a chalkboard, the cultural realia element *Popeye* in Example 30 appears visually, because of which the TT readers can see that it differs in form from its translation. Even though some TT readers may not recognise *Kippari-Kalle* as the official equivalent of *Popeye*, this drawback seems small in comparison to the reduced comprehensibility that would result, for example, from the literal translation of the personal proper name *Popeye*. Thus, it can be conjectured that the existence of an official equivalent reduces the risk of a negative feedback effect as a result of a contradiction between the image and the subtitles (see Section 2.3.2).

In more complex instances, a realia element was part of wordplay, as in Example 31.



Example 31 (LBe3, #263)

ST	TT
Over at Kelsey <u>Grammar School</u> ...	<i>Kelseyn <u>yläasteella</u>...</i>
<b>Description</b>	
“(in Britain, especially formerly) a school for children over the age of 11, who are specially chosen to study for examinations which may lead to higher education” (LDELIC: s.v. <i>grammar school</i> )	
<b>Channels</b>	
A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	

As the cultural realia element *Grammar School* appears verbally in the narrator’s speech and in a sign in the image, in addition to which its referent appears in the image, there are three active semiotic channels in Example 31. However, audiovisual elements are not the only factor involved; the common noun *Grammar School* is part of wordplay, in which part of the school’s name, *Kelsey Grammar*, is an implicit reference, i.e. an allusion, to Kelsey Grammer ‘a US actor (1955–)’. The translator’s solution has been to retain the allusion partially by transferring *Kelsey* to the TT and to convey the meaning of the realia element *Grammar School* to the TT reader by employing cultural adaptation. Taking the visual elements into consideration, the allusion is not completely lost, especially because it is presented verbally in the image. The translation of the realia element, *yläaste* ‘upper level of comprehensive school’, may, nevertheless, appear to be contradictory because the image represents a school which is, architecturally, different from typical comprehensive schools in the TC. Overall, Example 31 illustrates that realia and allusions can be intertwined, rendering it necessary to make a clear distinction between the two concepts to be able to study them separately.

Although non-verbal audiovisual elements were primarily synchronous with the verbal elements, asynchrony was also detected in a few instances. In those cases, a realia element was verbalised before or after its referent appeared on screen. First and foremost, such asynchrony was caused by the narrative form in which the ST with all its audiovisual elements was presented. The realia element in Example 32 occurs first in the verbal auditory channel and then, a few seconds later, in the verbal visual channel, along with its referent in the non-verbal visual channel.



Example 32 (LBe4, #318)

ST	TT
– Neville, we’re gonna have to open <u>the Extra Strong</u> .	Neville, meidän täytyy ottaa käyttöön <u>erikoisvahvat</u> .
<b>Description</b>	
Trebor Extra Strong Mints, a brand of sweets manufactured by the British company Cadbury Trebor Bassett	
<b>Channels</b>	
A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	

In Example 32, the social realia element *the Extra Strong*, a proper noun, has been translated literally. As shown in the image on the right, the brand name appears verbally in a packet of sweets, because of which the strategy may seem less suitable than, for example, direct transfer or generalisation might have been. However, in its context, the text segment is part of a discussion focusing on selecting a suitable brand of sweets to medicate a patient suffering from a heart attack. Thus, the solution can be considered context-appropriate rather than foreignising, especially because, in the sketch, the character has already treated the patient unsuccessfully with a variety of other sweets. In Example 33, a cultural realia element appears first in the verbal visual channel, with its referent in the non-verbal visual channel, followed by the occurrence of the realia element in the verbal auditory channel.



Example 33 (LBe5, #349)

ST	TT
– You’re under. “ <u>Paul Merton in Galton and Simpson’s</u> ” “The Blood Donor” was hilarious and just as funny as when Tony Hancock did it.	Olet hypnoosissa. <i>Blood Donor</i> oli ratkiriemukas –  ja yhtä hauska kuin Tony Hancockin aikoina. Olet taas täällä.
<b>Description</b>	
first screened from 1996 to 1997, an ITV television comedy series which starred Paul Merton, a British comedian (1957–), and was written by Ray Galton (1930–) and Alan Simpson (1929–), two British scriptwriters (Oliver 2009)	
<b>Channels</b>	
A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	

Illustrated in the image on the left, the proper noun *Paul Merton in Galton and Simpson’s* in Example 33 occurs first verbally as a text on the cover of a VHS cassette and non-verbally as the official VHS cover image of the series; in the verbal auditory channel, the realia element does not appear until nearly ten seconds later, simultaneously with the image on the right. However, as the image and a comparison between the ST and the TT shows, the realia element has been omitted from the TT. Presumably, the space constraint and the decision to transfer *The Blood Donor*, another realia element appearing in the verbal visual channel, directly to the TT have led to the use of omission.

Finally, in a small number of instances, realia elements appeared exclusively in the verbal visual channel in the ST. The local strategy that had been used was either direct transfer or omission.

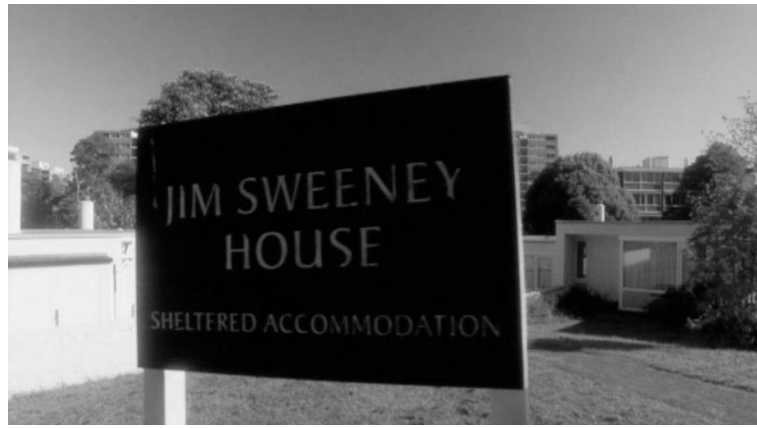


Example 34 (LBe2, #227)

ST	TT
[sign saying “A <u>Steven Spielberg</u> Hospital”]	<u>STEVEN SPIELBERGIN</u> SAIRAALA
<b>Description</b>	
a US film director (1946–)	
<b>Channels</b>	
V <sub>VB</sub>	

In Example 34, the cultural realia element *Steven Spielberg* has been transferred directly to the TT. Comparable to *Grammar School* in Example 31, the realia element is part of an allusion which most likely refers to the convention to present the name of the film director together with the film title, as in “A Steven Spielberg Film”. Analysing the employed strategy in Example 34, it is apparent that no additional information on the realia element has been provided to the TT reader. Presumably, this is because the realia element can be supposed to be well-known in the TC. From a visual perspective, it is noteworthy that the realia element is presented verbally in a close-up image because it has been suggested that TT readers expect to be provided with a translation in such cases (see Chaume 2004: 20). In the research material, however, the personal proper name *Steven Spielberg* in Example 34 is the only instance in which a translation has been provided for a realia element that appears only in the verbal visual channel. In all the other instances, realia elements as well as all other lexical elements attached to them have been omitted, as illustrated in Example 35.





Example 35 (LBe7, #412)

ST	TT
[a sign saying “ <u>Jim Sweeney</u> House – sheltered accommodation”]	-
<b>Description</b>	
a British comedian and writer (1955–) who has suffered from multiple sclerosis for over 20 years (Reynolds 2005)	
<b>Channels</b>	
V <sub>VB</sub>	

Since the cultural realia element *Jim Sweeney* and all the other text in the sign has been omitted, those TT readers who do not understand the SL elements are likely to lose the meaning of the sign in Example 35 altogether. Although the personal proper name *Jim Sweeney* could have been translated using some other local strategy, it is, nevertheless, questionable whether there would have been any practical means to explicate to the TT reader the implicit connection between *Jim Sweeney* and *sheltered accommodation* on which the intended humour in the ST is based. In theory, cultural adaptation could have been employed but the resulting solution would have inevitably contradicted the image and, thus, probably resulted in a negative feedback effect.

### 5.3 Quantitative analysis of translation strategies

A quantitative analysis of the application of translation strategies has been conducted to establish an overview of the translation of realia in the research material. The analysis is divided into two sections: local strategies and global strategies. In both sections, the discussion focuses first on presenting the overall results and, then, on analysing the results in more detail from cultural, lexical, and semiotic aspects to explain the overall results. In order to study variation as well as general tendencies in the research material,

the results for the two sketch shows are analysed both together and in relation to each other.

### 5.3.1 Results for local strategies

By analysing the translation of 614 instances of realia elements, the use of local strategies in both FS and LB was found to be quite similar, even though there was some variation in the proportions of strategies, as illustrated in Table 3. This similarity is apparent: the two most common strategies, direct transfer and official equivalent, and the least common strategy, cultural adaptation, are the same in both sketch shows, in addition to which the five most frequently employed strategies are the same, albeit in a slightly different order. Moreover, the gap in frequency between the most and least often used strategy is considerable in both FS and LB, as shown in Table 3.

Table 3. Translation of realia elements according to local strategy

Local strategy	FS		LB		Combined	
	N	%	N	%	N	%
Direct transfer	89	36.8	138	37.1	227	37.0
Literal translation	6	2.5	16	4.3	22	3.6
Explicitation	7	2.9	12	3.2	19	3.1
Generalisation	16	6.6	39	10.5	55	9.0
Paraphrase	13	5.4	14	3.8	27	4.4
Cultural adaptation	1	0.4	9	2.4	10	1.6
Omission	23	9.5	29	7.8	52	8.5
Official equivalent	64	26.4	78	21.0	142	23.1
Combination	23	9.5	37	9.9	60	9.8
<b>Total</b>	<b>242</b>	<b>100.0</b>	<b>372</b>	<b>100.0</b>	<b>614</b>	<b>100</b>

The results in Table 3 indicate that, with more than 36% of instances in both FS and LB, direct transfer is by far the most frequently used local strategy in the research material. The second most common strategy, again in both FS and LB, is official equivalent, although its use has been more frequent in FS than in LB by a margin of 5.4%. After that, however, there are differences between FS and LB in respect to the order of local strategies by percentage. Most notably, the proportion of generalisation is 3.9% larger in LB than in FS, whereas, in FS, the rate of omission is 1.7% higher and the rate of paraphrase 1.6% higher than in LB. With a margin lower than 0.5% between FS and LB, explicitation and combination have practically been employed equally often in both sketch shows. Literal translation has been used in a 1.8% larger number of instances in LB than in FS. The least common local strategy in both FS and LB is cultural adaptation,

although its proportion is 2.0% larger in LB than in FS. Overall, the combined results show that direct transfer and official equivalent have been very frequent strategies, whereas generalisation, omission, and combination are perhaps best described as fairly common strategies and literal translation, explicitation, paraphrase, and cultural adaptation as uncommon or rare strategies.

Since the proportion of combinations was found to be the third highest (see Table 3), a further analysis of combinations was conducted. With the condition that a local strategy cannot be combined with itself and that the order of strategies in a combination is not taken into account, there are 28 possible two-way combinations. However, only 9 different two-way combinations were found in the research material, as shown in Table 4.

Table 4. Employed two-way combinations of local strategies

Combination	FS		LB		Combined	
	N	%	N	%	N	%
Direct transfer, Literal translation	7	31.8	28	77.8	35	60.3
Direct transfer, Omission	5	22.7	3	8.3	8	13.8
Literal translation, Omission	3	13.6	1	2.8	4	6.9
Omission, Official equivalent	3	13.6	1	2.8	4	6.9
Literal translation, Explicitation	1	4.5	1	2.8	2	3.4
Literal translation, Official equivalent	0	0.0	2	5.6	2	3.4
Direct transfer, Cultural adaptation	1	4.5	0	0.0	1	1.7
Explicitation, Omission	1	4.5	0	0.0	1	1.7
Direct transfer, Paraphrase	1	4.5	0	0.0	1	1.7
<b>Total</b>	<b>22</b>	<b>100</b>	<b>36</b>	<b>100</b>	<b>58</b>	<b>100</b>

Of the nine combinations in Table 4, the most common combination in both FS and LB is that of direct transfer and literal translation. Looking at the two topmost strategies in the combined results in Table 4, it can be seen that, as supposedly foreignising combinations (see Section 5.1.9), they alone constitute 74.1% of all two-way combinations. This suggests that, similar to the use of individual strategies presented in Table 3, predominantly foreignising solutions have been preferred to domesticating solutions when combinations of local strategies have been employed. However, all combinations have been counted as inapplicable to the study of global strategies (see Section 5.3.2) because the place of many two-way combinations in a scale from foreignisation to domestication could not be determined. The same issue posed a problem with the two instances of three-way combinations which were the combination of omission, official equivalent, and explicitation in FS and the combination of literal

translation, omission, and direct transfer in LB. These two combinations are not included in the results in Table 4.

Because of differences in categorisation and terminology (see Section 3.2.2), the results in Tables 3 and 4 are not, as a whole, comparable with previous research on the translation of realia. This, however, does not apply to a number of individual local strategies. For example, Díaz Cintas and Remael (2007: 203) have argued that generalisation, subsumed to explicitation in their taxonomy, is the predominant local strategy for culture-bound elements in subtitling, whereas Leppihalme (2001: 142) has suggested that cultural adaptation is favoured by subtitlers. However, these views are not supported by the combined results in Table 3, as generalisation is the fourth most common strategy and cultural adaptation the least common of the nine strategies. On the other hand, Nedergaard-Larsen (1993: 235) reports to have found only one instance of cultural adaptation in analysing the translation of four French films into Danish and Swedish, which supports the present finding that the strategy is rarely used in subtitling. In addition, the predominance of direct transfer and the low frequency of explicitation are backed up by Pedersen's (2007c: 195, 201) results for the similar strategies of retention and specification, respectively. If the proportion of omission in the combined results in Table 3 is compared with the overall reduction rates that have been presented for television and DVD subtitling (see Section 2.3.2), it can be proposed that, despite the translation problems they cause, realia elements are not among the most frequently omitted ST elements: the proportion of omission in Table 3 is 8.5%, whereas overall reduction rates in subtitling have been found to be above 20% (see Gottlieb 1994: 72; Lomheim 1999: 191; Pedersen 2007c: 74; Schröter 2003: 108). Even if all combinations including omission were taken into consideration, the reduction rate for realia in the present study would not be higher than 11.4%.

#### *A cultural aspect*

The realia type of each analysed realia element was determined on the basis of the taxonomy in Appendix 1. However, the categorisation of realia elements was limited to the primary categories of geographical, social, and cultural realia; the subcategories listed in Appendix 1 were not applied (cf. Naukkarinen 2006). As illustrated in Figure 1, the majority, 51.1%, of realia in the research material were categorised as cultural realia. Social realia was the second most common realia type with 37.1% of all instances, whereas the proportion of geographical realia was the lowest, 11.7%.

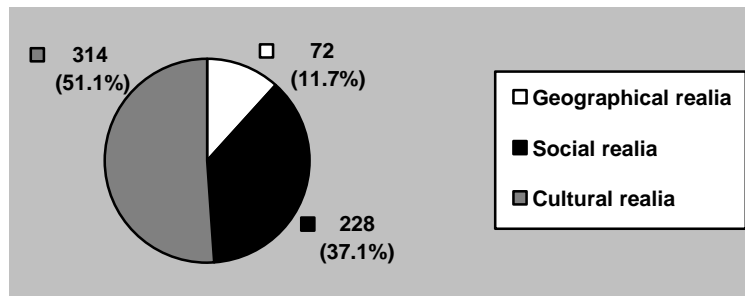


Figure 1. Realia elements according to realia type

On the basis of the qualitative analysis in Sections 5.1 and 5.2, the proportion of cultural realia in Figure 1 can be considered to include a number of references to television programmes, actors, fictional characters, and athletes. In addition, references to beverages, sweets, politicians, social groups, and units of measurement appeared to be common, which is illustrated by the high percentage of social realia. On the other hand, references to geographical entities were less common, as shown by the proportion of geographical realia. Still, numerous place names and names of buildings were found in the research material. Since both FS and LB are sketch shows, these findings imply that most extralinguistic culture-bound translation problems in sketch shows arise from cultural realia elements.

Many of the said qualitative findings are supported by the list of ten most frequent referents of realia elements in Table 5. Referents, instead of realia elements, have been listed because of multiple ways in which many referents were referred to; for example, both *quid* and *pound* have the same referent.

Table 5. Ten most frequent referents of realia elements

Referent	N
pound 'monetary unit' (FS, LB)	33
stone 'unit of measurement' (LB)	18
Mollie Sugden (LB)	13
Jesus (FS)	9
the BBC (FS, LB)	8
grammar school (LB)	8
pound 'unit of measurement' (LB)	8
Tenerife (FS)	8
David Soul (LB)	7
gin (FS)	7
<b>Total</b>	<b>119</b>

Perhaps unsurprisingly, pound in its both senses, as ‘monetary unit’ and as ‘unit of measurement’, has been referred to frequently, as illustrated in Table 5. The high numbers for the other referents primarily reflect the repetition of certain realia elements in FS and LB more than anything else; for example, six of the seven references to gin occurred within a single sketch in FS. In comparison to the total number of instances of realia elements, 614, the sum of references to the ten most frequent referents, 119, is high, which suggests that a small number of realia elements can have a considerable influence on the quantitative results for local strategies. For instance, the large proportion of official equivalent in Table 3 can be seen to have resulted partly from the frequency of references to gin, stone ‘unit of measurement’, and pound in its both senses, since nearly all of those references were translated using official equivalent. However, the results in Tables 3 and 5 are not fully comparable because *pound* and *stone* often occurred together, as in *three stones and nine pounds*, in which case they were quantitatively regarded as a single instance.

Besides realia type, another cultural feature that has been studied is the cultural origin of realia elements. As illustrated in Table 6, the number of instances of SC realia elements was much higher in comparison to TH realia elements. Thus, a majority of realia in the research material can be seen to arise from references to the SC, even though references to other cultures are also numerous. As shown in Table 6, an analysis of translation strategies in which cultural origin has been taken into consideration indicates that there are differences between the translation of SC realia elements and TH realia elements, which implies that the cultural origin of realia elements has an influence on the selection of local strategies.

Table 6. Translation of realia elements according to cultural origin

Local strategy	FS				LB				Combined			
	SC		TH		SC		TH		SC		TH	
	N	%	N	%	N	%	N	%	N	%	N	%
Direct transfer	47	32.2	42	43.8	102	35.2	36	43.9	149	34.2	78	43.8
Literal translation	5	3.4	1	1.0	15	5.2	1	1.2	20	4.6	2	1.1
Explicitation	7	4.8	0	0.0	8	2.8	4	4.9	15	3.4	4	2.2
Generalisation	11	7.5	5	5.2	33	11.4	6	7.3	44	10.1	11	6.2
Paraphrase	9	6.2	4	4.2	12	4.1	2	2.4	21	4.8	6	3.4
Cultural adaptation	1	0.7	0	0.0	9	3.1	0	0.0	10	2.3	0	0.0
Omission	17	11.6	6	6.3	22	7.6	7	8.5	39	8.9	13	7.3
Official equivalent	34	23.3	30	31.3	60	20.7	18	22.0	94	21.6	48	27.0
Combination	15	10.3	8	8.3	29	10.0	8	9.8	44	10.1	16	9.0
<b>Total</b>	<b>146</b>	<b>100.0</b>	<b>96</b>	<b>100</b>	<b>290</b>	<b>100</b>	<b>82</b>	<b>100.0</b>	<b>436</b>	<b>100.0</b>	<b>178</b>	<b>100.0</b>

According to the combined results in Table 6, a 9.6% larger proportion of TH realia elements than SC realia elements have been translated using direct transfer; this tendency is not limited to one of the analysed sketch shows, as it is evident from the results for both FS and LB. Thus, the difference implies that, in both FS and LB, TH realia elements have been presumed to be more familiar to the TT reader than SC realia elements. What supports this view is that, in comparison to the translation of SC realia elements, the use of cultural adaptation in translating TH realia elements is non-existent and generalisation is 3.9% less frequent. The combined results show also that the proportion of official equivalent is, in comparison to SC realia elements, 5.4% larger in the case of TH realia elements, which perhaps suggests that a larger number of TH realia elements than SC realia elements have had existing standard translations. A notable difference in percentage between FS and LB indicates that the feature is more evident in FS. However, the proportions of local strategies other than official equivalent and direct transfer are lower for TH realia elements than for SC realia elements in the combined results. Of these other strategies, especially literal translation seems to have been more frequent in connection with SC realia elements than with TH realia elements. This indicates that there is a higher tendency to follow the ST wording closely when SC realia elements are concerned; conversely, it can be argued that the number of other available and suitable local strategies is usually higher in connection with TH realia elements. As the most significant differences between FS and LB, the percentage of omission can be seen to be 5.3% higher for SC realia elements than for TH realia elements in FS, whereas, in LB, omission has actually been 0.9% more common in the case of TH realia elements. Consequently, the rate of omission for SC realia elements in LB has not been lower only in comparison to FS but also in comparison to the omission of TH realia elements in LB.

#### *A lexical aspect*

As discussed in Section 3.2.2, realia elements were, in order to conduct a lexical analysis, divided into those which include a proper noun, referred to as PN realia elements, and to those which do not include a proper noun, referred to as NPN realia elements. The results of this analysis are presented in Table 7.

Table 7. Translation of realia elements according to lexical category

Local strategy	FS				LB				Combined			
	PN		NPN		PN		NPN		PN		NPN	
	N	%	N	%	N	%	N	%	N	%	N	%
Direct transfer	84	46.4	5	8.2	128	43.5	10	12.8	212	44.6	15	10.8
Literal translation	2	1.1	4	6.6	7	2.4	9	11.5	9	1.9	13	9.4
Explicitation	4	2.2	3	4.9	12	4.1	0	0.0	16	3.4	3	2.2
Generalisation	11	6.1	5	8.2	38	12.9	1	1.3	49	10.3	6	4.3
Paraphrase	8	4.4	5	8.2	11	3.7	3	3.8	19	4.0	8	5.8
Cultural adaptation	1	0.6	0	0.0	0	0.0	9	11.5	1	0.2	9	6.5
Omission	21	11.6	2	3.3	24	8.2	5	6.4	45	9.5	7	5.0
Official equivalent	29	16.0	35	57.4	38	12.9	40	51.3	67	14.1	75	54.0
Combination	21	11.6	2	3.3	36	12.2	1	1.3	57	12.0	3	2.2
<b>Total</b>	<b>181</b>	<b>100.0</b>	<b>61</b>	<b>100</b>	<b>294</b>	<b>100</b>	<b>78</b>	<b>100</b>	<b>475</b>	<b>100.0</b>	<b>139</b>	<b>100</b>

Table 7 shows a total of 475 instances of PN realia elements, which constitutes a clear majority of 77.4% of all instances. What is not shown by Table 7 is that there was only one instance, *Victorian*, which did not include any nouns. Thus, 99.8% of all instances included a proper noun or a common noun, which indicates that, lexically, realia elements were almost invariably noun-based in the research material. Furthermore, the differences between the lexical categories of PN and NPN realia elements are apparent in concern to the employed local strategies, as illustrated in Table 7. The combined results indicate that direct transfer has been used 33.8% more often to translate PN realia elements than NPN realia elements. On the other hand, official equivalent is a strategy which has been proportionally used 39.9% more frequently in translating NPN realia elements than PN realia elements. This considerable difference can be seen to be mostly caused by the high number of instances of *pound* ‘monetary unit’, *pound* ‘unit of measurement’, and *stone* ‘unit of measurement’ (see Table 5), nearly all of which were either converted or translated using a standard translation (see Section 5.1.8). Considering that all NPN realia elements with the one exception mentioned earlier include a common noun, these results perhaps suggest that PN realia elements are less likely to have standard translations than common noun realia elements, because of which PN realia elements tend to be transferred directly to the TT. This tendency is supported by Pedersen’s (2007c: 259) finding that, in subtitling from English into Swedish and Danish, the most common translation strategy for culture-bound proper names is to retain them. Here, the most often used alternative strategies for translating PN realia elements seem to be, in order of frequency, official equivalent, combination, generalisation, and omission. The low percentages for paraphrase, explicitation, and cultural adaptation indicate that PN realia elements are rarely replaced with descriptive



paraphrases, explanatory phrases, or cultural equivalents. In addition, the infrequent use of literal translation suggests that most PN realia elements do not tend to be translated literally. In the case of NPN realia elements, the strategy is much more common, which supports Leppihalme's (2001: 141) view that common-noun realia are often translated using calques, subsumed here into literal translation.

Analysing the category of PN realia elements in more detail, it is possible to distinguish the subcategory of realia elements which include a personal proper name (PPN). Compared to the number of instances of NPN realia elements presented in Table 7, PPN realia elements were more common, as illustrated in Table 8.

Table 8. Translation of realia elements including a personal proper name

Local strategy	FS		LB		Combined	
	PPN		PPN		PPN	
	N	%	N	%	N	%
Direct transfer	45	57.0	61	61.0	106	59.2
Literal translation	0	0.0	0	0.0	0	0.0
Explicitation	1	1.3	2	2.0	3	1.7
Generalisation	0	0.0	1	1.0	1	0.6
Paraphrase	3	3.8	0	0.0	3	1.7
Cultural adaptation	0	0.0	0	0.0	0	0.0
Omission	9	11.4	8	8.0	17	9.5
Official equivalent	12	15.2	6	6.0	18	10.1
Combination	9	11.4	22	22.0	31	17.3
<b>Total</b>	<b>79</b>	<b>100</b>	<b>100</b>	<b>100.0</b>	<b>179</b>	<b>100</b>

In Table 8, the most notable difference to the translation of PN realia elements in general (see Table 7) is the proportion of direct transfer, which is 14.6% higher, if the combined results are compared. On the other hand, the proportion of generalisation is 9.7% lower. Since there is only one instance in which generalisation has been used to translate a PPN realia element, there seems to be a tendency to not replace PPN realia elements with superordinate terms in the TT. While the omission rate is the same for both PN and PPN realia elements, 9.5%, the strategies of explicitation, official equivalent, and paraphrase have been employed less often in translating PPN realia elements than in translating PN realia elements on average (see Tables 7 and 8). In addition, the use of combinations has been 5.3% more frequent in the case of PPN realia elements than of PN realia elements overall, which reflects the large number of PPN realia elements that were accompanied by titles and other attributes. Presumably, the non-existent use of literal translation and cultural adaptation can be seen to arise from

the inapplicability of literal translation to personal proper names and the negative feedback effect resulting from the use of cultural equivalents for PPN realia elements in the ST. On the whole, there is definitely less variation in the local strategies used to translate PPN realia elements than NPN realia elements or PN realia elements on average. Specifically, the strategies employed for PPN realia elements seem to be limited to direct transfer, combination, official equivalent, and omission, which suggests that some PPN realia elements are omitted, whereas most of them are transferred as such to the TT, with the exception of those which are accompanied by an attribute and those which already have a standard translation in the TC. All in all, the influence of lexical category on selected local strategies appears to be considerable.

#### *A semiotic aspect*

Described as polysemiotic texts in Section 3.3.2, subtitled programmes include four semiotic channels which transmit semantic information on realia elements. With the results presented in Tables 9 and 10, semiotic channels have been analysed in all instances of realia elements from the perspective of whether realia elements, occurring in verbal form, or their referents, occurring in non-verbal form, can be considered to appear on the channels and whether this can be considered to have had an influence on the employed local strategies. As mentioned in Chapter 4, the semiotic channels have been studied by analysing the immediate context, i.e. the sketch, in which a given realia element has occurred.

Table 9. Realia elements according to active semiotic channels

		Semiotic channels							
		Single channel		Multiple channels					
		A <sub>VB</sub>	V <sub>VB</sub>	A <sub>VB</sub> , V <sub>VB</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	V <sub>VB</sub> , V <sub>NVB</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>VB</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>
<b>FS</b>	<b>N</b>	235	1	0	5	0	0	0	1
	<b>%</b>	97.1	0.4	0.0	2.1	0.0	0.0	0.0	0.4
<b>LB</b>	<b>N</b>	299	4	8	24	1	2	15	19
	<b>%</b>	80.4	1.1	2.2	6.5	0.3	0.5	4.0	5.1
<b>Combined</b>	<b>N</b>	534	5	8	29	1	2	15	20
	<b>%</b>	87.0	0.8	1.3	4.7	0.2	0.3	2.4	3.3

As illustrated in Table 9, the only semiotic channel in 87.0% of all instances was the verbal auditory channel (A<sub>VB</sub>), which indicates that a significant majority of realia elements occurred exclusively in the dialogue or narrator's speech without any complementary semantic information provided by audiovisual elements that could

render realia elements more comprehensible to the TT reader. In FS,  $A_{VB}$  is, in principle, the only semiotic channel with 97.1% of instances, whereas the corresponding percentage for LB is 80.4%. Thus, audiovisual elements are more frequent in connection with realia elements in LB than in FS, in addition to which there appears to be more variation in the active semiotic channels in LB than in FS. In 0.8% of all instances, a realia element appeared on the verbal visual channel ( $V_{VB}$ ) alone, i.e. as a written sign on the screen, which suggests that such instances are rare. Combining the results for  $A_{VB}$  and  $V_{VB}$ , a single semiotic channel provided information on realia elements in 87.8% of all instances; in comparison, multiple semiotic channels were active in 12.2% of the instances. Ignoring the co-occurrence of the ST and the TT in subtitling, this indicates that, despite the polysemiotic nature of subtitled programmes, many realia elements in subtitling may have a status somewhat similar to that of realia elements which appear in monosemiotic texts, such as non-illustrated literary works (see Section 3.3.2). However, it can be said that, occasionally, realia elements occur along with their referents because, according to the combined results in Table 9, the sum of all categories which include the non-verbal visual channel ( $V_{NVB}$ ) is 10.6%. On the other hand, the non-verbal auditory channel ( $A_{NVB}$ ) has been active in 2.7% of instances; in those cases, semantic information on the referent of a realia element has been provided by voices or sounds. Since realia elements cannot be in non-verbal form and their referents cannot be in verbal form, the  $A_{VB}$ ,  $A_{NVB}$ ,  $V_{NVB}$  column in Table 9 indicates that, in 2.4% of instances, a realia element appeared in speech and its referent could be both heard and seen. As illustrated in the  $A_{VB}$ ,  $V_{VB}$ ,  $V_{NVB}$  column, a realia element appeared in speech and as a written sign on screen with its referent visually present in 3.3% of instances.

In addition to analysing the occurrence of realia elements and their referents on semiotic channels, the results of which can be seen in Table 9, the use of local strategies was also studied by taking semiotic channels into consideration. In Table 10, results are presented separately for those instances in which a single semiotic channel has been active and for those in which multiple channels have been active. Because of problems of comparability caused by the low number of instances in some cases, the results in Table 10 do not show separately each combination of semiotic channels that was found; however, the combinations included into the categories of single channel and multiple channels can be found in Table 9. Further problems of comparability ensue from the minimal number of instances for FS in the multiple channels category in Table 10. In

addition, the differences between FS and LB in the single channel category are similar to those already discussed in connection with the overall results for local strategies in Table 3. Consequently, the results for FS and LB in Table 10 have not been compared here with each other. Still, what can be concluded from this is that, overall, audiovisual elements have presumably had a greater influence on the translation of realia elements in LB than in FS.

Table 10. Translation of realia elements according to the number of active semiotic channels

<div>Local strategy</div> <div>Semiotic channels</div>			Direct transfer	Literal translation	Explicitation	Generalisation	Paraphrase	Cultural adaptation	Omission	Official equivalent	Combination	Total
Single channel	FS	N	87	6	6	15	13	1	23	63	22	236
		%	36.9	2.5	2.5	6.4	5.5	0.4	9.7	26.7	9.3	100
	LB	N	116	14	10	34	12	1	21	66	29	303
		%	38.3	4.6	3.3	11.2	4.0	0.3	6.9	21.8	9.6	100.0
	Combined	N	203	20	16	49	25	2	44	129	51	539
		%	37.7	3.7	3.0	9.1	4.6	0.4	8.2	23.9	9.5	100
Multiple channels	FS	N	2	0	1	1	0	0	0	1	1	6
		%	33.3	0.0	16.7	16.7	0.0	0.0	0.0	16.7	16.7	100
	LB	N	22	2	2	5	2	8	8	12	8	69
		%	31.9	2.9	2.9	7.2	2.9	11.6	11.6	17.4	11.6	100.0
	Combined	N	24	2	3	6	2	8	8	13	9	75
		%	32.0	2.7	4.0	8.0	2.7	10.7	10.7	17.3	12.0	100

In Table 10, the combined results indicate that there are only minor differences in the use of literal translation, explication, generalisation, paraphrase, omission, and combination. On the other hand, the multiple channels category differs significantly from the single channel category in regard to the results for direct transfer, cultural adaptation, and official equivalent: the proportions of direct transfer and official equivalent are 5.7% and 6.6% lower, respectively, whereas the proportion of cultural adaptation is 10.3% higher. This suggests that, despite the higher probability of negative feedback effect, cultural adaptation has been used more often in translating realia elements which are influenced by multiple semiotic channels than those influenced by a single channel. Moreover, the lower proportion of direct transfer indicates that a higher number of active semiotic channels has not resulted in an increase, but a decrease in the tendency to use the strategy. The lower proportion of official equivalent, on the other

hand, may simply arise from a less frequent occurrence of realia elements with existing standard translations. In conclusion, the number of active semiotic channels does not seem to have a notable influence on the use of local strategies as a whole. However, the number of instances in the multiple channels category is low in comparison to the single channel category, because of which a more extensive research material would be necessary to provide a more reliable analysis of the possible link between the number of active semiotic channels and the use of local strategies.

### 5.3.2 Results for global strategies

Combining the results presented in Table 3 with the division of local strategies into foreignising, domesticating, and neutral or inapplicable strategies (see Table 1), an analysis of global strategies shows that foreignisation has been the dominant global strategy in both FS and LB (see Figure 2).

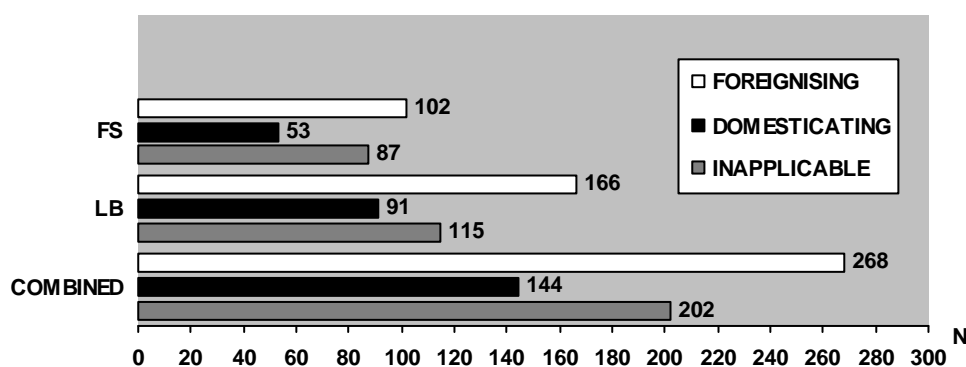


Figure 2. Translation of realia elements according to global strategy

As illustrated in Figure 2, there is a distinct difference in the number of instances for foreignising and domesticating translation strategies. The results for foreignising strategies consist of the instances of direct transfer, literal translation, and explication, whereas the instances of generalisation, paraphrase, cultural adaptation, and omission constitute the results for domesticating strategies (see Table 3). In compliance with what has been suggested in Section 3.2.2, official equivalent has been considered a neutral strategy and, therefore, all instances of official equivalent have been considered inapplicable to the quantitative analysis of global strategies. Even though a significant majority of combinations can be considered foreignising (see discussion on Table 4), combinations of local strategies have been counted as inapplicable because a number of

combinations could not be objectively determined as foreignising, domesticating, or even as neutral. Despite the large number of instances for local strategies which have been regarded as neutral or inapplicable, it can be claimed, on the basis of Figure 2, that foreignisation has been the dominant global strategy in both FS and LB. A comparison between the results in Figure 2 suggests that, with 42.1% of instances in FS and 44.6% in LB, the global strategy of foreignisation is almost equally dominant in both sketch shows. In comparison, 21.9% of instances in FS and 24.5% in LB were translated using domesticating local strategies, whereas the proportion of neutral and inapplicable local strategies was 36.0% in FS and 30.9% in LB.

By taking into consideration the combined results for local strategies presented in Tables 6, 7, and 10, the use of global strategies in the research material can be analysed from cultural, lexical, and semiotic aspects. As shown in Figure 3, foreignisation is, judging from the numbers of instances, the dominant global strategy in comparison to domestication in each category regardless of aspect.

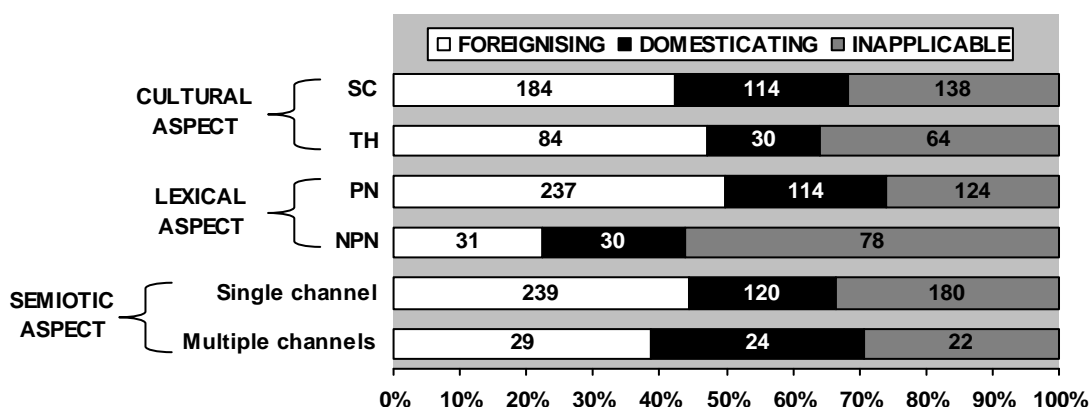


Figure 3. The use of global strategies from cultural, lexical, and semiotic aspects

There are, however, notable differences in relation to the proportions of global strategies within the categories presented in Figure 3. From the cultural aspect, foreignising local strategies have been employed in 42.2%, domesticating strategies in 26.1%, and neutral or inapplicable strategies in 31.7% of instances of SC realia elements, whereas 47.2% of instances of TH realia elements have been foreignised, 16.9% domesticated, and 35.9% conveyed by other means. This indicates that SC realia elements have been domesticated more frequently than TH realia elements, which implies that a larger proportion of TH realia elements than of SC realia elements either have been considered more familiar to the TT reader or, because of the large number of instances for official

equivalent (see Table 6), have had a standard translation. From the lexical aspect, foreignising local strategies have been used in 49.9%, domesticating strategies in 24.0%, and neutral or inapplicable strategies in 26.1% of instances of PN realia elements; for NPN realia elements, the corresponding percentages are 22.3%, 21.6%, and 56.1%, respectively. Thus, foreignising strategies have been more common in translating proper nouns than non-proper nouns, which presumably indicates that there has been a tendency to translate PN realia elements by following the ST closely and to employ more creative and liberal translation strategies when translating NPN realia elements. In fact, if the overall global strategy was determined by the results for the translation of NPN realia elements alone, it could best be described as neutral, as the proportion of foreignising and domesticating local strategies is almost equal and the instances of official equivalent constitute nearly all of the inapplicable instances (see Table 7). From the semiotic aspect, realia elements that were influenced by a single semiotic channel were foreignised in 44.3% of instances and domesticated in 22.3% of instances, while, in 33.4% of instances, the strategy could not be determined as either. As to the instances of realia elements in which multiple semiotic channels were active, 38.7% were foreignised, 32.0% domesticated, and 29.3% translated using a strategy that has been considered neutral or inapplicable to the present quantitative analysis. Contrary to the presumption (see Chapter 1), these proportions indicate that, in comparison to realia elements influenced by a single semiotic channel, foreignising local strategies were less common and domesticating strategies more common in connection with realia elements influenced by multiple semiotic channels. However, the research material needs to be substantially more extensive than here to establish whether this feature is common in DVD subtitling in general or limited to individual cases.

All in all, the quantitative analysis of global strategies in which cultural, lexical, and semiotic aspects have been combined shows that, as suggested in Section 2.2.2, the global strategies of foreignisation and domestication are not mutually exclusive because they merge in translations. This argument is supported by the large number of instances which were regarded as neutral or otherwise inapplicable to the study of foreignisation and domestication. Therefore, it could be considered a gross generalisation to label either of the two analysed translations as purely foreignising or domesticating; instead, they could perhaps be described as translations which are, on a scale, closer to foreignisation than domestication (see Koskinen 2000: 59; see also Section 3.2.1).

## 6 Conclusions and suggestions for further research

This thesis set out to study the translation of realia in subtitling, and it can be seen to have produced diverse results. In the qualitative analysis, it was found that the translation of realia requires various local strategies, all of which can be seen to have both advantages and disadvantages. Consequently, no strategy appeared to be applicable in every context. Moreover, the qualitative analysis indicated that, although there are often several alternative local strategies which could theoretically be employed, the number of feasible local strategies is usually limited by the constraints of subtitling, the presumed cultural knowledge of the TT reader, and the context in which realia elements occur. In the quantitative analysis, it was found that there were considerable differences in the frequency with which local strategies had been employed: for instance, the two most common strategies, direct transfer and official equivalent, had been used considerably more frequently than the least common strategy, cultural adaptation. In addition, the quantitative results supported many initial presumptions on the cultural, lexical, and semiotic aspects of the research material. From the cultural aspect, the results indicated that direct transfer and official equivalent had clearly been used more often to translate TH realia elements than SC realia elements. Overall, domesticating strategies had been used more frequently to translate SC realia elements than TH realia elements. From the lexical aspect, the results showed that the most frequent strategy in translating PN realia elements was direct transfer, whereas, in translating NPN realia elements, it was official equivalent. Moreover, it was found that, in comparison to PN realia elements in general, there was less variation in the local strategies used in translating PPN realia elements. Nearly all analysed realia elements were also found to be noun-based. From the semiotic aspect, an overwhelming majority of realia elements were found to have been influenced by no more than a single semiotic channel, which implied that the translation of most realia elements in subtitling may be partially comparable to the translation of realia elements in literary translation. Contrary to the presumption, the results implied that a higher number of active semiotic channels does not promote the use of foreignising strategies. Nevertheless, because of the low number of instances in the multiple channels category, it was suggested that the finding should be verified by analysing a more extensive research material. As a whole, the quantitative analysis indicated that, even though foreignising strategies were dominant, foreignising, domesticating, and neutral strategies merged at various levels in the analysed translations.



Although the results of quantitative analysis confirmed the primary hypothesis that foreignisation would be the dominant global strategy in the research material, the finding should be treated with reservation. This is because, as pointed out in previous research, foreignisation and domestication are complex concepts which can be difficult to determine. Since the two global strategies were studied through local strategies, many issues arising from this complexity could be seen in the categorisation of local strategies. Firstly, official equivalent and combinations of strategies could not be determined as foreignising or domesticating because the former of these was based on using standardised translation solutions and the latter on merging strategies, of which some can be foreignising, while the others are domesticating. In the quantitative analysis, the number of instances for these strategies was found to be quite high, which suggests that the concepts of foreignisation and domestication do not allow a very detailed description of translations. Secondly, a small number of examples indicated the problems of presenting local strategies on a scale from the most foreignising to the most domesticating (see Table 1): in Example 32, for instance, literal translation had produced a solution which could not be considered foreignising, even though the strategy was generally regarded as such. This shows that, to provide a more accurate analysis, the place of a given local strategy on the scale would have to be determined separately in each instance. Overall, most issues concerning foreignisation and domestication can be seen to arise from their inherent subjectivity: a translation solution or a local strategy which is considered foreignising by someone may be considered domesticating by someone else. Therefore, it can be argued that the results of a study based even partially on such a binary division allow multiple interpretations.

Perhaps because of the complexity of culture itself, the study of *realia* was also found to be complicated by various factors. In the present model, the term *realia* was defined more broadly than in several previous approaches because it was linked to references to both real and fictional objects. Moreover, it was left undefined how problematic culture-bound elements should be in translation to be regarded as *realia*. On one hand, the broader concept rendered the extraction of *realia* elements less dependent on personal assessment of both how real objects should be distinguished from fictional objects and how the difficulty of *realia* should be determined; on the other hand, it increased considerably the number of observed instances and, thus, the amount of work required to analyse the research material. Furthermore, the presented *realia* types were considered to be subject to overlap because many *realia* elements could have been

assigned to more than one category. Depending on the individual and the adopted taxonomy of realia types, the results for realia types (see Figure 1) might, therefore, have been noticeably different. Even though the analysis of the cultural origin of realia elements was effective in illustrating that STs include references to multiple cultures and that there were differences between the translation of SC and TH realia elements, it was still highly dependent on how cultures were distinguished from each other. Here, it was done on the basis of national boundaries, but other features could have been used as criteria as well.

The audiovisual features of subtitling increased the difficulty of illustrating the translation of realia. Without the possibility to present moving image, it was impossible to describe the exact context of the analysed realia. The analysis of various semiotic channels aimed to reduce this issue, but, even with still images, all the factors that might have had an influence on translation solutions could not be described. As an alternative for the method that was used here, a detailed textual description of the audiovisual context of each analysed realia element could have been provided. However, the number of realia that could have been described in such an approach might have been quite low, which would presumably have limited the possibilities of illustrating the various ways in which local strategies can be used. Thus, the present method can perhaps be considered a compromise which, nevertheless, made it possible to analyse and describe both the audiovisual context and translation strategies in sufficient detail. Furthermore, the audiovisual form of the research material made it necessary to transcribe all subtitles which included realia elements. As a data gathering method, transcription was considered laborious, especially because the material was quite extensive. Still, limiting the research material in the present study would have reduced the accuracy of the quantitative analysis. In general, many problems related to transcription could be avoided, if accurate and highly detailed manuscripts were available. However, fan-made manuscripts and even some commercial manuscripts are not necessarily accurate enough for research purposes.

In many ways, the present study has served as a preliminary discussion on how the subject of realia and translation strategies in subtitling can be approached. Therefore, the study of the subject can be expanded into various directions in further research. For example, the possible influence of realia type on the use of local strategies could be studied by adopting a typology based on the function of realia elements. A typology

such as that could include, for instance, categories for brand names, units of measurement, and occupational titles (see Pedersen 2007c: 109). Presuming that the cultural distance between the SC and the TC may have an influence on translation strategies, the translation of realia could also be approached by comparing the use of translation strategies in different subtitled programmes which originate from supposedly close and distant cultures. In addition, the audiovisual context of each realia in subtitling could perhaps be described in greater detail by including the analysis of the narrative and semantic composition of the ST and the TT into the study. For that purpose, a multimodal approach could be adopted (see e.g. Chuang 2006; Kress & van Leeuwen 2006). Furthermore, the margin of error in the quantitative analysis of translation strategies could perhaps be decreased by studying a larger number of instances; nevertheless, the analysis of realia might still have reliability issues because of its dependence on subjective evaluations such as those discussed above. In conclusion, all three, realia, translation strategies, and subtitling, are diverse and demanding areas of study which are not easily exhausted. Analysed together, they can, nevertheless, provide a glimpse into the myriad of factors involved in the translation of audiovisual texts.

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## Appendix 1. Typology of realia

Realia type	Subcategory	Examples
Geographical realia	geography	mountains, rivers
	meteorology	weather, climate
	biology	flora, fauna
	cultural geography	regions, towns, roads, streets
Social realia	economy	trade and industry, energy supply
	social organisation	defence, judicial system, police, prisons, local and central authorities
	politics	state management, ministries, electoral system, political parties, politicians, political organisations
	social conditions	groups, subcultures, living conditions, problems
	customs and ways of life	housing, transport, food, meals, clothing, articles for everyday use, family relations
Cultural realia	religion	churches, rituals, morals, ministers, bishops, religious holidays, saints
	educational system	schools, colleges, universities, lines of education, examinations
	the media	television, radio, newspapers, magazines
	leisure activities and culture	museums, works of art, literature, authors, theatres, cinemas, actors, musicians, idols, restaurants, hotels, nightclubs, cafés, sports, athletes

## Appendix 2. Categorisation of realia elements in the research material

Table legend (see also Abbreviations)					
Realia type		Translation strategy		Additional markings	
G	Geographical realia	1	Direct transfer	#	number of text segment
S	Social realia	2	Literal translation	*	potential translation or typing error
C	Cultural realia	3	Explicitation	FSe1–FSe7	<i>The Fast Show</i> episodes
		4	Generalisation	LBe1–LBe8	<i>Little Britain</i> episodes
		5	Paraphrase		
		6	Cultural adaptation		
		7	Omission		
		8	Official equivalent		
		9	Combination		

FSe1							
#	ST	Description	Type	Channels	TT	Time	Strategy
1	– Right, what news? – Well as soon as we’ve got the acoustic deck on, we’ll have a water-proof building – you’ll be able to have your <u>topping-out ceremony</u> . And we’ll be straight in with the second fix electrics and the joinery simultaneously.	topping-out is “the act of finishing the roof of a new building, often marked by a ceremony in which a small tree is nailed to a high point on the roof” (LDEL: s.v. <i>topping-out</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Mitä uutta? - Kun katto valmistuu, talo pitää vettä -  ja pidämme <u>harjannostajaiset</u> . Alkavat sähkö- ja sisustustyöt	0:00:42  0:00:45	8
2	– What? – I said, “That’s like <u>our Lord Jesus</u> , isn’t it?” Because he bled on the cross for all our sins.	the son of God in the Bible and in the Christian religion	C <sub>TH</sub>	A <sub>VB</sub>	Mitä? - Sanoin, että <u>Jeesus</u> vuoti ristillä verta syntiemme vuoksi	0:05:21	9 (7, 8)
3	– <u>Boutros boutros ghali</u> .	Boutros Boutros-Ghali (1922–), “an Egyptian politician who was the Secretary-General of the United Nations from 1992 to 1996” (LDEL: s.v. <i>Boutros-Ghali, Boutros</i> )	S <sub>TH</sub>	A <sub>VB</sub>	<u>Boutros boutros ghali</u>	0:07:10	1
4	– On the way back from the cove – within a hundred yards of each other – we saw <u>Stevie Nicks</u> and <u>Helena Bonham-Carter</u> .	a US female singer and songwriter (1948–); a British actress (1966–)	C <sub>TH</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Matkalla rannalta tapasimme lähes peräjälkeen -  <u>Stevie Nicksin</u> ja <u>Helena Bonham-Carterin</u>	0:07:41  0:07:45	1 1
5	– Dear Mary, take this ring to <u>the Duke of Norfolk</u> . Tell him my father, the king, is held captive by <u>the Earl of Essex</u> .	one of the highest hereditary titles in the British peerage system; a hereditary title in the British peerage system	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Mary, vie tämä sormus <u>Norfolkin herttualle</u> -  ja kerro, että isäni, kuningas, on <u>Essexin jaarlin</u> vankina	0:08:08  0:08:12	9 (1, 2) 9 (1, 2)
6	– A mink, a monkey, a <u>moaning Messalina</u> .	Valeria Messalina (c. 22–48), the third wife of the Roman Emperor Claudius, notorious for her extramarital affairs (ODE: s.v. <i>Messalina</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Kai aina hinkuamassa tuo <u>syhyävä sylvi</u>	0:10:28	5
7	– ...which dominates the skyline as far as <u>Newcastle</u> to the north and <u>Market Harborough</u> to the south.	a city in Tyne and Wear, England; a town in Leicestershire, England	G <sub>SC</sub> G <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Se hallitsee horisonttia -  <u>Newcastleen</u> pohjoisessa ja <u>Market Harboroughiin</u> etelässä	0:11:27  0:11:30	1 1
8	– For this oak is the notorious hanging tree as used by <u>Oliver Cromwell</u> , and later <u>Henry the Third</u> , as a primitive gallows.	an English military and political leader (1599–1658); the king of England (1207–1272) from 1216 to 1272	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tämä tammi on kauhistuttava hirttopuu -  jota on käytetty niin <u>Cromwellin</u> kuin <u>Henrik III:n</u> aikana	0:11:44  0:11:46	9 (7, 1) 8
9	– One man knew; his name, Arthur Roly – <u>Cromwell’s</u> hated and feared executioner.	see #8	S <sub>SC</sub>	A <sub>VB</sub>	Arthur Roly oli <u>Cromwellin</u> vihattu ja peljätty pyöveli	0:12:18	1
10	– ...when his quarters were sealed up by proxy in the great purge of <u>St Swithun</u> .	a Saxon bishop who lived in the 9 <sup>th</sup> century; St Swithun’s Day in the UK is 15 July	C <sub>SC</sub>	A <sub>VB</sub>	Asumus tilkittiin umpeen suurella puhdistuksessa	0:12:48	7



#	ST	Description	Type	Channels	TT	Time	Strategy
11	– Looks like everyone’s been caught with their pants down again by that one per cent fall in the <u>Forte’s</u> share.	a British hotel company	S <sub>SC</sub>	A <sub>VB</sub>	Kaikki ovat näemmä kaatuneet <u>Forten</u> osakkeen prosentin laskuun	0:13:07	1
12	– How do you spell it? Erm... <u>N, Y, P, D.</u>	an abbreviation for the New York City Police Department	S <sub>TH</sub>	A <sub>VB</sub>	Sano kirjaimet. – <u>N, Y, P, D</u>	0:15:20	1
13	– <u>Alan Shearer</u> having a wonderful game, Ron. – Ooh, you know, dazzling as always. I mean, he’s deadly, isn’t he?	an English footballer (1970–) and the captain of the English national football team from 1996 to 2000	C <sub>SC</sub>	A <sub>VB</sub>	<u>Alan Shearer</u> pelaa hienosti. – Murhaavan hyvä <u>pelaaja</u> .	0:17:12	3
14	– He has certainly taken over <u>Gary Lineker’s</u> mantel with a plomb.	an English footballer (1960–) and the captain of the English national football team from 1990 to 1992	C <sub>SC</sub>	A <sub>VB</sub>	Hän on perinyt <u>Gary Linekerin</u> manttelin rytinällä	0:17:22	1
15	– That’s not to forget <u>Gary Lineker</u> – of course – who remains a legend in the modern game. – Ooh, <u>Gary Lineker</u> , isn’t it? You know, marvellous, you know. Paragon of virtue, isn’t it?	see #14	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Ei pidä silti unohtaa, että <u>Gary Lineker</u> on nykypelin legenda  Kyky ja perikuva. <u>Gary</u> on loistava	0:17:36 0:17:40	1 9 (1, 7)
16	– You know, excellent TV pundit. <u>Crisp thief</u> ? A-ha-ha-ha-ha!	played by Gary Lineker, a crisp thief character in television commercials on crisps manufactured by the British company Walkers (Independent 2005)	C <sub>SC</sub>	A <sub>VB</sub>	Varsinainen guru teeveessäkin. <u>Perunalastumannekiini</u>	0:17:49	5
17	– I put myself in the position of <u>Gary Lineker’s</u> wife, looking up at that face.	see #14	C <sub>SC</sub>	A <sub>VB</sub>	Kuvittelin itseni <u>Linekerin</u> vaimoksi katsomaan niitä kasvoja	0:18:26	9 (7, 1)
18	– Perhaps, if <u>Terry Venables</u> is watching, he might think of signing up that dog for the England team.	an English footballer (1943–) and the manager of the English national football team from 1994 to 1996	C <sub>SC</sub>	A <sub>VB</sub>	Ehkä koiraa voisi harkita Englannin joukkueeseen	0:18:34	7
19	– Sorry. Now I’m stuck with this image of <u>Gary Lineker</u> humping...	see #14	C <sub>SC</sub>	A <sub>VB</sub>	Hassua. Mieleissäni on jatkuvasti kuva <u>Gary Linekeristä</u> naimassa	0:18:41	1
20	– Tommy, certainly, if not <u>Terry Venables</u> , then the Scottish manager should have a good look at that dog to see where he could play.	see #18	C <sub>SC</sub>	A <sub>VB</sub>	Tom, ehkä ainakin Skotlannin manageri tarkkaili koiran kykyjä	0:18:49	7
21	– Sorry, now I’ve got <u>Gary Lineker’s</u> cheeky grin there, and his sweaty forehead looming down on me.	see #14	C <sub>SC</sub>	A <sub>VB</sub>	Anteeksi, näen koko ajan <u>Gary Linekerin</u> huhkimassa hikisenä	0:18:57	1
22	– This week, I have been mostly eatin’... <u>bourbon biscuits</u> .	“a chocolate biscuit consisting of two halves with chocolate cream in the middle” (LDEL: s.v. <i>bourbon biscuit</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Tällä viikolla olen syönyt pääasiassa <u>suklaakeksejä</u>	0:19:23	4
23	– Do you know what, right, I really love <u>Cliff Richards</u> . <u>Sir Cliff Richards</u> .	a British pop singer (1940–); “in the UK, a title used before the first name of a knight or baronet” (LDEL: s.v. <i>Sir</i> )	C <sub>SC</sub> S <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Musta <u>Cliff Richards</u> on ihana, <u>Sir Cliff Richards</u>	0:19:34	1 1 1
24	– Do you know what else I like about him? His love of <u>Jesus</u> .	see #2	C <sub>TH</sub>	A <sub>VB</sub>	Siksmä kans siitä diggaan, kun se rakastaa <u>Jeesusta</u>	0:19:57	8
25	– ... and our eldest son, Alexander, won <u>the Nobel Chemistry Prize</u> .	a prize presented annually by the Swedish Nobel Foundation to person or persons for major achievements in the field of chemistry	C <sub>TH</sub>	A <sub>VB</sub>	Vanhin poikamme Alexander sai <u>kemian Nobelin</u>	0:22:04	9 (8, 7)
26	– So, we all went over to <u>Stockholm</u> for the presentation.	the capital of Sweden	G <sub>TH</sub>	A <sub>VB</sub>	Lähdimme kaikki <u>Tukholmaan</u> , juhllisuuksiin	0:22:09	8

#	ST	Description	Type	Channels	TT	Time	Strategy
27	– ...and <u>R.E.M.</u> did an impromptu concert. Which was nice.	a US rock group	C <sub>TH</sub>	A <sub>VB</sub>	<u>R.E.M.</u> piti improvisoidun konsertin. Se oli ihan mukavaa	0:22:12	1
28	– Here – peaceful, English countryside. – <u>Chip shops</u> , mortgages, that sort of thing.	a shop which sells takeaway food, such as chips, fish, and pies (LDEL: s.v. <i>chip shop</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Rauhaisa Englannin maaseutu. - <u>Kalabaarit</u> , lainat sun muut	0:22:50	5
29	– It's gripped. – <u>Kamikaze</u> style!	a name for suicide attacks used by Japanese pilots during World War II	S <sub>TH</sub>	A <sub>VB</sub>	No varmana! - <u>Kamikaze</u> -tyyliin!	0:23:52	1

## FSe2

30	For the kids of <u>Amity High</u> , this summer was going to be one crazy vacation...	Amity High School in Amity, Oregon	C <sub>TH</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	... <u>Amenyn lukion</u> nuorille kesästä tulisi HULLU LOMA!	0:00:44	9 (1, 6)*
31	– On the programme today we'll be visitin' the gypsy fair at <u>Tiverton</u> taking a leisurely cruise down <u>the Grand Union Canal</u> on a lovely old <u>Victorian narrow boat</u> ...	a town in Devon, England; "a British canal opened in 1801, connecting London with the English Midlands" (LDEL: s.v. <i>Grand Union Canal, the</i> ); "from or connected with the period from 1837–1901 when Victoria was Queen of England" (LDEL: s.v. <i>Victorian</i> ); "a long narrow boat for use on canals" (LDEL: s.v. <i>narrow boat</i> )	G <sub>SC</sub> G <sub>SC</sub> S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Tutustumme tänään mustalaisten markkinoihin -  kuljemme <u>Grand Union -kanavaa</u> <u>Viktorian ajan veneellä</u> -	0:01:46  0:01:49	7 9 (1, 2) 8 4
32	– Yes, that's what it was like with <u>our Lord Jesus</u> , wasn't it?	see #2	C <sub>TH</sub>	A <sub>VB</sub>	Sellaista se oli <u>Jeesuksella Kristuksellakin</u>	0:04:23	9 (7, 8, 3)
33	– Well, all right. Well, Carl, I live in <u>Arnhem Land</u> , in Northern Australia, it's, er, an area held sacred by the local <u>aborigines</u> .	an area in Northern Australia; the indigenous people of Australia	G <sub>TH</sub> S <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Se oli Pohjois-Australiassa <u>alkuasukkaitten</u> pyhällä paikalla	0:05:10	7 4
34	– ...and we were in Harrods – buying guavas – and we saw <u>Kevin Kline</u> . He gave me a lovely smile.	"a large department store in Knightsbridge, in London, where rich and fashionable people go to shop" (LDEL: s.v. <i>Harrods</i> ); a US actor (1947–)	C <sub>SC</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Olin Harrodsissa ostamassa guavoja  Näimme <u>Kevin Klinen</u> . Hän hymyili minulle	0:06:38  0:06:43	1 1
35	– This week, I have been mostly eatin'... <u>chipolatas</u> .	a type of small sausage originating from Mexico (WG 2009)	S <sub>TH</sub>	A <sub>VB</sub>	Tällä viikolla olen syönyt pääasiassa <u>prinssimakkaroita</u>	0:08:38	8
36	– January: shot of <u>the Hong Kong offices</u> at night. – That's a magnificent shot.	"an area on the south coast of China [...] which was a British colony from 1842 to 1997, when it was given back to China" (LDEL: s.v. <i>Hong Kong</i> )	G <sub>TH</sub>	A <sub>VB</sub>	Tammikuu: yökuva <u>Hongkongin-toimistosta</u> . - Loistava.	0:10:30	9 (1, 2)
37	– February: shot of the, er, dramatic shot of the works at <u>Coventry</u> ... – That I like.	a city in the West Midlands, England	G <sub>SC</sub>	A <sub>VB</sub>	Helmikuu: dramaattinen kuva <u>Coventryn</u> tehtaista. - Siitä pidän	0:10:38	1
38	– The first number, numero uno, where all numbers begin. <u>Gordon Bank's</u> shirt...	with a shirt number one, a football goalkeeper who played for England when they won the World Cup in 1966	C <sub>SC</sub>	A <sub>VB</sub>	Nyt numeroihin. Ensimmäiseksi numeroiden alku, numero uno	0:12:05	7
39	– What about the number of the house you were born in? – <u>Fourteen Mordern Road</u> .	an address on a street in Southwark, London	G <sub>SC</sub>	A <sub>VB</sub>	Entä synnyinkotisi? - <u>Mordern Road 14</u>	0:12:22	1
40	– Give me a <u>pound</u> .	"the standard unit of money in Britain, divided into 100 pence" (LDEL: s.v. <i>pound</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Anna <u>punta</u>	0:12:56	8

#	ST	Description	Type	Channels	TT	Time	Strategy
41	– Sheila, can I have a light and <u>lager</u> , please?	“a light kind of beer. Lager is more popular with younger people than with older people.” (LDEL: s.v. <i>lager</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Sheila, anna kevyt ja <u>lager</u>	0:13:00	8
42	– Six-six-six is also <u>the number of the beast</u> , my friend. <u>Old Nick</u> . <u>Beelzebub</u> . Rumoured to be tattooed on <u>Garry Bushell’s</u> scalp.	a number that represents the devil in the Book of Revelation of the Bible; “a humorous name for the devil” (LDEL: s.v. <i>Old Nick</i> ); “a devil, especially Satan” (LDEL: s.v. <i>Beelzebub</i> ); a British journalist and author (1955–)	C <sub>TH</sub> C <sub>SC</sub> C <sub>TH</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	666 on myös <u>pedon luku</u> . Se tatuoidaan päänahkaan	0:13:26	8 7 7 7
43	...and a fairly straightforward red for <u>Steve Davis</u> , here. [a sign saying “ <u>WSC</u> ”]	“a British snooker player who was extremely successful in the 1980s” (LDEL: s.v. <i>Davis, Steve</i> ); the World Snooker Championship, an annual tournament played at The Crucible Theatre, a venue in Sheffield, South Yorkshire (BBC 2005)	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub> V <sub>VB</sub>	Siinä helppo lyönti <u>Steve Davisille</u>	0:14:04	1 7
44	– I always know, when I go round her house, she’s got <u>five pounds</u> in the purse for me.	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Aina kun mä meen sille, se antaa mulle <u>viis puntaa</u>	0:15:38	8
45	– You know, I tend to go around about two days before my <u>giro</u> is due.	“(in Britain) a cheque from the state to a person who is unemployed” (LDEL: s.v. <i>giro</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Yritän käydä pari päivää ennen kun <u>työkkäri maksaa</u>	0:15:52	5
46	– I started when I was fourteen. The usual: cider, <u>Newcastle Brown</u> , and, erm, then whisky, <u>gin</u> , vodka, <u>Special Brew</u> ...	a brand of dark beer brewed by the British company Scottish & Newcastle; “a clear alcoholic spirit distilled from grain or malt and flavoured with juniper berries” (ODE: s.v. <i>gin</i> ); a brand of strong beer brewed by the Danish company Carlsberg	S <sub>SC</sub> S <sub>SC</sub> S <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Aloitin 14-vuotiaana tavanomaisesti siiderillä ja <u>oluilla</u> -  ja jatkoin viskiin, <u>giniin</u> ja <u>erikoisolutiin</u>	0:16:35  0:16:40	4 8 4
47	– And then I moved on to stronger things, like, erm... <u>Night Nurse</u> . <u>Benylin</u> .	British brands of cold and flu medicines	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Joskus vahvempaakin... kuten <u>efedriinisirappia</u>	0:16:48	5 7
48	– On this week’s show – from <u>Chicago</u> – Donald Strong. Great!	a US city in the state of Illinois	G <sub>TH</sub>	A <sub>VB</sub>	Tällä viikolla on vuorossa Donald Strong <u>Chicagosta</u> . Upeaa!	0:17:50	1
49	– And I’d like to take a moment of your time to talk to you about the love of <u>our Lord Jesus Christ</u> ...	see #2	C <sub>TH</sub>	A <sub>VB</sub>	Haluaisin kertoa teille hieman <u>Herrastamme Jeesus Kristuksesta</u> ...	0:22:09	8
50	– Flamingos wade in a lake. The animals of <u>the Serengeti</u> are waking up.	both an area and a national park in East Africa	G <sub>TH</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Flamingot kahlaavat järvessä. <u>Serengetin</u> eläimet heräävät	0:22:23	1
51	– ... but I love you all. Lots and lots of free <u>bobs</u> and fish and chinkers!	another name for <i>shilling</i> which equals five pence (see #40)	S <sub>SC</sub>	A <sub>VB</sub>	mutta olette hieno yleisö. Paljon teille kalaa ja <u>shillinkejä</u> !	0:24:47	8
52	– Specias spezzos y fallia min. <u>Postman Pat</u> .	“a character in British books and television programmes for children” (LDEL: s.v. <i>Postman Pat</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Specias spetzos e falia min <u>Postimies Pate</u>	0:25:14	8
53	– <u>Boutros boutros ghali</u> .	see #3	S <sub>TH</sub>	A <sub>VB</sub>	<u>Boutros boutros ghali</u>	0:27:10	1
54	– And I was at university with <u>Hugh Grant</u> .	“a British film actor [1960–] who usually appears as a typical upper-class gentleman in films” (LDEL: s.v. <i>Grant, Hugh</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Opiskelin yliopistossa <u>Hugh Grantin</u> kanssa	0:27:27	1
55	– So he lent us his cottage in <u>Provence</u> , and we just spent the whole week pottering about in his battered old <u>Mirror dinghy</u> .	a region in southeast France; a type of small, British sailing boat	G <sub>TH</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Menimme hänen huvilalleen <u>Provenseen</u> -  ja vietimme kokonaisen viikon lorvien hänen <u>veneessään</u>	0:27:31  0:27:34	1 4

#	ST	Description	Type	Channels	TT	Time	Strategy
56	– <u>The National Lottery!</u> Need I say any more?	“the UK lottery, which was established by the British government in 1994 and is operated by a private company called Camelot” (LDEL: s.v. <i>National Lottery, the</i> )	C <sub>SC</sub>	A <sub>VB</sub>	<u>Valtakunnalliset arpajaiset!</u> Siitä ei tarvi sanoa enempää	0:28:56	2

### FSe3

57	– That looks nothing like the man who attacked me. – No, it’s <u>Jesus</u> .	see #2	C <sub>TH</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Ei tuollainen mies kimppuuni käynyt. - Ei. Tämä on <u>Jeesus</u>	0:02:02	8
58	– Chopping little kiddies’ hands off, just for nicking a <u>Mars bar</u> or something.	a brand of chocolate bar manufactured by the US company Mars Inc	S <sub>TH</sub>	A <sub>VB</sub>	Pikkulapselta kädet poikki <u>suklaa-levyn</u> takia. - Ei ne lapsia silvo	0:03:08	5
59	– But you can’t have crimmoes running about the street willy-nilly, can ya? – No, it’s got to be <u>the boot camp</u> .	especially in North America, “a prison for young offenders, run on military lines” (ODE: s.v. <i>boot camp</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Muttei rikollisia voi pitää vapaana. - Ei. <u>Ojennusleirille!</u>	0:03:29	2
60	– We have been to <u>Gibraltar</u> every year, and it’s never been bettered. – Well, this year we were thinking of <u>Gibraltar</u> .	a British town and port on the southern coast of Spain	G <sub>SC</sub> G <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Olemme käyneet <u>Gibraltariissa</u> joka vuosi, eikä loma siitä parane	0:08:16	1 7
61	– Right, er, I’ve been asked along here by the people at <u>the BBC</u> to talk about Arthur Atkinson again.	the British Broadcasting Company, a national television and radio organization in the UK	C <sub>SC</sub>	A <sub>VB</sub>	<u>BBC</u> on kutsunut minut jälleen kertomaan Arthur Atkinsonista	0:09:50	1
62	– Now, during the war <u>Pathé News</u> filmed a selection of radio shows such as “Hot and Cold All Over”, “You Take the Cake and I’ll Have the Biscuits”, and “Hello, Is It Me You’re Looking for?”.	the British Pathé News, a media company which produced newsreels for cinema distribution from 1910 to 1970 (BP 2009)	C <sub>SC</sub>	A <sub>VB</sub>	Sota-aikana talletettiin filmille sellaisia radiohupailuja kuin -  Kylmä ja kuuma joka paikasta, Ota vaari, minä otan mummin -  ja Päivää, minuako etsitte?	0:09:59 0:10:04 0:10:09	7
63	– This week, I have been mostly eatin’ <u>taramasalata</u> .	“a Greek food consisting of a pink mixture made from the eggs of certain fish” (LDEL: s.v. <i>taramasalata</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Tällä viikolla olen syönyt pääasiassa <u>taramasalataa</u>	0:13:16	1
64	– All right, den! <u>Rockstone!</u> <u>Rockstone!</u>	Reggie Rockstone, a Ghanaian rapper born in the UK	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Rautaa on! Ja meikä!	0:14:02	5 7
65	– <u>Cairo!</u>	the capital of Egypt	G <sub>TH</sub>	A <sub>VB</sub>	<u>Kairo!</u>	0:14:21	8
66	Winner of seventeen <u>Academy Awards</u> , including best picture and best portrayal of a disabled person by a fit and healthy young actor who wants to win an <u>Oscar</u> .	both refer to awards presented each year in the United States by the Academy of Motion Picture Arts and Sciences to professionals in the film industry	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Se on saanut 17 <u>palkintoa</u> , mm. parhaasta vammaiskuvauksesta -  jossa terve ja hyväkuntoinen pääosan näyttelijä mieli <u>Oscaria</u>	0:15:42 0:15:48	4 1
67	– <u>Cox’s orange pippins!</u> Ooh! Easy to see where the confusion could arise, isn’t it?	“a popular type of English apple” (LDEL: s.v. <i>Cox’s</i> )	S <sub>SC</sub>	A <sub>VB</sub>	<u>Appelsiininväriset renettiomenat</u> ... Hämmäntävää	0:21:28	9 (7, 2)
68	– Yes, now – <u>Les Ferdinand</u> . Since he’s been at <u>Newcastle</u> , he really has become the finished article.	Leslie Ferdinand (1966–), an English footballer; Newcastle United, an English football club based in Newcastle	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>Les Ferdinand</u> on parantanut kovasti taitojaan <u>Newcastlessa</u>	0:21:48	1 1
69	– There are no flies on him. – Be afraid! Be very afraid! <u>The Fly!</u> Hmm... ha-ha! Half-man, half-fly.	a 1986 US science fiction film	C <sub>TH</sub>	A <sub>VB</sub>	Ei enää kärpässarjan mies. - Puoliksi kärpänen, puoliksi mies	0:21:54	7

#	ST	Description	Type	Channels	TT	Time	Strategy
70	– Yes. Now, Tommy, apart from <u>Les Ferdinand</u> , Newcastle, strangely subdued.	see #68; see #68	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>Les Ferdinandia</u> lukuunottamatta Newcastle oli heikko, Tommy	0:22:08	1 1
71	– Tragically, today, we have just learned that the house may well have fallen to the hands of... <u>Jimmy Nail</u> .	a British actor (1954–) from Newcastle who “is known for having a strong Geordie accent” (LDEL: s.v. <i>Nail, Jimmy</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Mikä traagista, olemme juuri saaneet tietää -  että talo on ehkä joutunut <u>Jimmy Nailin</u> haltuun	0:24:29 0:24:32	1
72	– Yes, <u>London</u> , I can just about hear you.	the capital of the United Kingdom	G <sub>SC</sub>	A <sub>VB</sub>	<u>Lontoo</u> , kyllä tänne kuuluu	0:25:54	8
73	– That <u>Adolf Hitler</u> , now, he had some good ideas. – But he also thinks that...	the Austrian-born leader (1889–1945) of Germany and the Nazi Party	S <sub>TH</sub>	A <sub>VB</sub>	<u>Hitlerillä</u> oli hyviä ajatuksia. – Mutta isä sanoo myös:	0:26:48	9 (7, 1)

#### FSe4

74	– You give him the <u>ten bob</u> back, and you owe him, if I'm right, <u>twenty-two pence</u> .	see #51; see #40	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Anna <u>50 pennyä</u> takaisin, niin jäät kaiketi velkaa <u>22 pennyä</u>	0:01:28	3 8
75	– So, give him thirty back. You give him <u>ten bob</u> ...	see #51	S <sub>SC</sub>	A <sub>VB</sub>	Anna hänelle 30 takaisin. Sinä annat <u>50 pennyä</u> -	0:01:39	3
76	– Excuse me, mate. They know me, Nick. Can you lend me a <u>two pound coin</u> , I'll give it back to you. Double-quick, come on.	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Nämä ovat tuttuja. Lainaa <u>kahden punnan kolikko</u> . Äkkiä!	0:01:46	8
77	– There's your <u>two pounds</u> . Fold your little hand up. You're square. Am I right? – No, I'm down now. – You're down? Right, well, in that case, you give him a <u>pound</u> .	see #40	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tässä <u>kaksi puntaasi</u> . Oletteko nyt sujut?  Ei, tarvitsen lisää. – No, anna hänelle sitten <u>punta</u>	0:01:53 0:01:59	8 8
78	– Where's my <u>two quid</u> ? – Nearby. Terry...	a quid is “a pound in money” (LDEL: s.v. <i>quid</i> ; see #40)	S <sub>SC</sub>	A <sub>VB</sub>	Missä on <u>kaksi puntaani</u> ? – Lähistöllä. Terry...	0:02:01	8
79	– Bye, granddad. Here's <u>ten pence</u> !	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Tässä <u>10 pennyä</u> isoisälle	0:04:30	8
80	– Ok. So, a <u>pound</u> and two <u>pence</u> . There's your <u>two pounds</u> , there's your <u>two pence</u> . You fold up. You are now totally quits with him, and you are quits with him.	see #40	S <sub>SC</sub> S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<u>Punta ja kaksi pennyä</u> . Siitä saat <u>kaksi puntaasi</u>  Siinä <u>kaksi pennyäsi</u> . Olette nyt kumpikin ihan sujut	0:04:53 0:04:58	8 8 8
81	– I'm <u>ten quid</u> down, here. – Don't get out your pram, mate. I'm trying to do you a favour!	see #78	S <sub>SC</sub>	A <sub>VB</sub>	Minulta puuttuu <u>10 puntaa</u> . – Pysy housuissasi! Yritän auttaa!	0:05:08	8
82	– Got any <u>pound coins</u> ? Double-quick, love.	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Olisiko sinulla <u>punnan lanttia</u> ? Äkkiä nyt	0:05:22	8

#	ST	Description	Type	Channels	TT	Time	Strategy
83	– What’s that? <u>A threepenny bit</u> ? You should’ve taken that down the bank years ago. They’ll never change it now.	a coin with a value of three pennies which became obsolete in the UK in 1971	S <sub>SC</sub>	A <sub>VB</sub>	<u>Kolmepennynen!</u>  Se olisi pitänyt vaihtaa pankissa aikoja sitten. Enää se ei kelpaa	0:05:26 0:05:29	8
84	– Look, give us a couple of <u>pound coins</u> . I’ll give them back to you. Got some idiots in here.	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Pari <u>punnan</u> kolikkoa. Nuo ovat idiootteja	0:05:32	8
85	– Ok. So, <u>two quid</u> for you – that’s you done. You now need <u>a pound</u> ...	see #78; see #40	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sinulle <u>kaksi</u> punttaa. Sinä tarvitset <u>punnan</u> ...	0:05:37 8	8
86	– Faliahela, faliahele, faliahele. <u>Chris Waddle</u> .	an English footballer (1960–)	C <sub>SC</sub>	A <sub>VB</sub>	Faliahela, faliahele, faliahele. <u>Chris Waddle</u>	0:07:23	1
87	– Taking it as read that everybody saw the early edition of “ <u>The FT</u> ” this a.m. ...	The Financial Times, “a serious British daily newspaper which contains articles about business and financial news” (LDEL: s.v. <i>Financial Times, The</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Oletan kaikkien lukeneen aamun <u>Financial Timesin</u>	0:09:08	3
88	– There was also the piece on “ <u>Newsnight</u> ”, which, erm, focused on the Pacific Rim industries which won’t have helped us either...	a daily BBC news programme	C <sub>SC</sub>	A <sub>VB</sub>	<u>Uutisissa</u> taas kerrottiin -  ettemme saa tukea Tyynenmeren alueeltakaan	0:09:19 0:09:23	4
89	– But – there was a really good piece on “ <u>Animal Hospital</u> ” last night. – Oh, the little bunny?	a BBC television programme that first ran from 1994 to 2004	C <sub>SC</sub>	A <sub>VB</sub>	Mutta <u>TV:stä</u> tuli illalla hyvä juttu <u>eläinsairaalasta</u> . - Pupuja!	0:09:26	9 (3, 2)
90	– Hello, we’re <u>Cockneys</u> . Yes, that’s right, <u>Cockneys</u> .	“someone who comes from the East End of London, especially someone who is working class and has an accent typical of this area” (LDEL: s.v. <i>Cockney</i> )	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Olemme <u>syntyperäisiä</u> <u>Lontoon</u> katujen kasvatteja	0:13:46 7	5
91	– Luck! Both <u>born hugger-mugger to the sound of Bow Bells</u> .	“the church bells of St Mary-le-Bow in London. It is said that a person born within the sound of Bow Bells is a true Cockney” (LDEL: s.v. <i>Bow Bells</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Olemme <u>kotoisin</u> <u>Itä-Lontoon</u> vilinästä	0:13:52	5
92	– That’s right. We were wondering, is there <u>a pie and mash shop</u> round here, anywhere?	typically, a cheap restaurant which serves pies with mashed potatoes and also other traditional Cockney dishes, such as eels (Goddard’s Pies 2009; LDEL: s.v. <i>pie and mash</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Mahtaisimmeko löytää <u>piiras-</u> ja <u>muusikauppaa</u> ?	0:13:55	2
93	– And then Tamara came running home from <u>Somerset House</u> – as fast as her little legs could carry her – to tell me that I was a direct descendant of <u>Kublai Khan</u> .	“a building in the Strand in London where documents were kept containing information about British people, such as their names and their date and place of birth etc.” (LDEL: s.v. <i>Somerset House</i> ); the Mongol emperor of China from 1259 to 1294 about whom “there is a famous English poem [...] called <i>Kubla Khan</i> , by Samuel Taylor Coleridge” (LDEL: s.v. <i>Kublai Khan</i> )	C <sub>SC</sub> S <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tamara taas kipitti <u>arkistosta</u> luokseni pikku jaloillaan -  ja kertoi, että olen <u>Kublai-kaanin</u> suora jälkeläinen	0:16:17 0:16:20	4 8
94	– So, they just do it for a laugh! A bit like rugby players. Aren’t rugby players fantastic? Ain’t <u>Will Carling</u> posh?	“(1965–) a British Rugby Union player, who was the captain of the English national team from 1988 to 1996. He is the only player to have been the captain of three teams that won the Grand Slam.” (LDEL: s.v. <i>Carling, Will</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Ne teki sen huvikseen vähän kuin rugbyn pelaajat, jotka on mahtavia  Niinkun vaikka <u>Will Carling</u>	0:17:16 0:17:24	1
95	– You know, <u>Cleopatra</u> . Fantastic!	the queen of Egypt from 69 BC to 30 BC	S <sub>TH</sub>	A <sub>VB</sub>	Oli <u>Kleopatra</u> . Uppea!	0:17:34	8

#	ST	Description	Type	Channels	TT	Time	Strategy
96	– Now, <u>Des Lynam</u> , I do like.	Desmond Lynam (1942–), “British television presenter of sports programmes, known for his relaxed and informal manner” (LDEL: s.v. <i>Lynam, Desmond</i> )	C <sub>SC</sub>	A <sub>VB</sub>	<u>Des Linehamista</u> minä tykkään	0:17:57	1*
97	– Well, the white, it’s an Australian <u>Chardonnay</u> , very light, quite fruity. – And the red? – The red represents the blood of <u>our Lord Jesus Christ</u> ...	“a type of white wine made from Chardonnay grapes and produced in many countries throughout the world” (LDEL: s.v. <i>Chardonnay</i> ); see #2	S <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Valkoinen on australialainen kevyt, hedelmäinen <u>chardonnay</u>  Entä punainen? - Se symboloi <u>Jeesuksen Kristuksen</u> verta	0:18:43  0:18:48	1 9 (7, 8)
98	– We are not completely lost, dear. The signpost back there said <u>Düsseldorf</u> twenty kilometres. <u>Essen</u> cannot be far away. – Oh, look there’s a man coming down the road. Can we ask him?	a city in the west of Germany; a city in the west of Germany	G <sub>TH</sub> G <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Emme ole eksyksissä. Viitassa luki “ <u>Düsseldorf</u> 20 km”  <u>Essen</u> ei voi olla kaukana. - Kysytään tuolta mieheltä	0:19:07  0:19:12	1 1
99	– Do you know the way to <u>Essen</u> , please? – In German!	see #98	G <sub>TH</sub>	A <sub>VB</sub>	Miten pääsee <u>Esseniin</u> ? - Saksaksi!	0:19:23	1
100	– Do you know the way to <u>Essen</u> , please? – Ooh, it is quite simple. You must follow zis road...	see #98	G <sub>TH</sub>	A <sub>VB</sub>	Miten pääsee <u>Esseniin</u> ? - Helppo. Ajatte toota tietä...	0:19:42	1
101	– This week, I have been mostly eatin’... <u>timbale</u> .	“a dish of finely minced meat or fish cooked with other ingredients in a pastry shell or in a mould” (ODE: s.v. <i>timbale</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Tällä viikolla olen syönyt pääasiassa rintasokeria	0:20:58	5
102	– No. Actually, I’m in resource management. Yes, <u>Peking</u> county council.	the capital of China	G <sub>TH</sub>	A <sub>VB</sub>	Ei. Todellisuudessa olen <u>Pekingin</u> talousvirastossa	0:21:44	1
103	– Er, no, I live in <u>Chiswick</u> , actually – in a castle.	an area of West London	G <sub>SC</sub>	A <sub>VB</sub>	Ei, vaan asun <u>Chiswickissä</u> , linnassa	0:22:24	1
104	– Those <u>Scotch eggs</u> look nice.	“a boiled egg which is covered with sausage meat and breadcrumbs. Scotch eggs are popular in the UK.” (LDEL: s.v. <i>Scotch eggs</i> )	S <sub>SC</sub>	A <sub>VB</sub>	-	0:25:38	7
105	– Cheerio! – Cheerio! – We’re off to <u>Southend</u> . – For our holidays.	Southend on Sea, a town near London, “which is a popular place for people from London, especially working-class people, to go for the day of for their holidays” (LDEL: s.v. <i>Southend on Sea</i> )	G <sub>SC</sub>	A <sub>VB</sub>	Tervehdys! Olemme matkalla <u>Southendiin</u> . - Lomalle	0:28:58	1

## FSe5

106	– Dad’s home! – Ooh, you smell nice. What’s that? – <u>Gin</u> .	see #46	S <sub>SC</sub>	A <sub>VB</sub>	Isi tuli kotiin! - Tuoksut hyvältä. Mitä se on?  <u>Giniä</u>	0:03:27  0:03:30	8
107	– Ooh, you smell nice. What’s that? – <u>Gin</u> .	see #46	S <sub>SC</sub>	A <sub>VB</sub>	Tuoksut hyvältä. Mitä se on?  <u>Giniä</u>	0:03:47  0:03:52	8

#	ST	Description	Type	Channels	TT	Time	Strategy
108	– What’s it’s supposed to be cooked in? – <u>Gin</u> .	see #46	S <sub>SC</sub>	A <sub>VB</sub>	Missä se olisi pitänyt keittää? - <u>Ginissä</u>	0:04:07	8
109	– You smell nice. What’s that? – <u>Gin</u> .	see #46	S <sub>SC</sub>	A <sub>VB</sub>	Tuoksut hyvältä. Mitä se on? - <u>Giniä</u>	0:04:16	8
110	– Ooh, you smell nice. What’s that? – <u>Gin</u> .	see #46	S <sub>SC</sub>	A <sub>VB</sub>	Tuoksut hyvältä. Mitä se on?  <u>Giniä</u>	0:04:40 0:04:44	8
111	– Ooh, you smell nice. What is that? – <u>Gin</u> .	see #46	S <sub>SC</sub>	A <sub>VB</sub>	Tuoksut hyvältä. Mitä se on?  <u>Giniä</u>	0:05:31 0:05:35	8
112	– Just outside <u>Edinburgh</u> ...	the capital of Scotland	G <sub>SC</sub>	A <sub>VB</sub>	<u>Edinburghin</u> lähellä	0:07:17	1
113	– If Roy had his way, he’d go everywhere on <u>the Channel Tunnel</u> .	“a railway tunnel which runs under the English Channel, connecting England and France” (LDEL: s.v. <i>Channel Tunnel, the</i> )	G <sub>SC</sub>	A <sub>VB</sub>	Jos Roy saisi päättää, hän menisi <u>kanaalitunnelia</u> joka paikkaan	0:08:38	2
114	– Ooh, one year he were on the toilet from <u>Gatwick</u> to <u>Magaluf</u> . He missed out the whole <u>Pyrenees</u> . You know, he was gutted. What were you, Roy?	an international airport in London; a Spanish holiday resort on Majorca; a mountain range in the border of Spain and France	G <sub>SC</sub> G <sub>TH</sub> G <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Yhtenä vuonna hän oli vessassa <u>Gatwickin kentältä Magalufiin</u> -  eikä nähnyt <u>Pyreneitä</u> . Häntä harmitti kovin. Miltä tuntui, Roy?	0:08:54 0:09:00	3 1 8
115	– And how far have you travelled today? – About <u>fourteen hundred miles</u> .	a mile is a measure of length which equals 1.609 km in the metric system	S <sub>SC</sub>	A <sub>VB</sub>	Paljonko matkustit tänään? - Semmoiset <u>1 400 mailia</u>	0:09:41	2
116	– <u>Tarantino</u> simply deals in pastiche and homage.	Quentin Tarantino (1963–), a US film director	C <sub>TH</sub>	A <sub>VB</sub>	<u>Tarantino</u> käyttää klassikkolainauksia	0:10:45	1
117	– He’s really saying nothing new. He’s no <u>Godard</u> , he’s no <u>Tarkovsky</u> .	Jean-Luc Godard (1930–), a French film director; Andrei Tarkovsky (1932–1986), a Soviet film director	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Hän ei sano mitään uutta, ei hän ole <u>Godard</u> tai <u>Tarkovski</u>	0:10:57	1 1
118	– And as for <u>Bergman</u> ! – Hey! Did you see that <u>Bergman film</u> on the telly last night?	Ingmar Bergman (1918–2007), a Swedish film director	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Ja entäpä <u>Bergman</u> ! - Näittekö eilen <u>Bergman-filmin</u> TV:stä?	0:11:07	1 9 (1, 2)
119	– Ryan, sit down! – I’m not Ryan today, I’m <u>Pingu</u> .	the main character of the Swiss animated children’s television programme Pingu	C <sub>TH</sub>	A <sub>VB</sub>	Istu, Ryan! - Tänään en ole Ryan vaan <u>Pingo</u>	0:12:05	1*
120	– I’m standing in the grounds of Subb Hall in <u>Derbyshire</u> .	a county in central England	G <sub>SC</sub>	A <sub>VB</sub>	Olen <u>Derbyshiressä</u> , <u>Subb Hallin</u> puistossa	0:15:29	1
121	– The reason my voice is hushed is this: it appears that <u>the darts international Jockey Wilson</u> has purchased the building...	a British two-time darts World Champion (1950–)	C <sub>SC</sub>	A <sub>VB</sub>	Puhun hiljaisella äänellä siksi -  että <u>MM-tason tikkamestari Jockey Wilson</u> on ostanut talon	0:15:47 0:15:50	9 (5, 1)*
122	– ...and has plans to level it, and build a huge leisure complex, its members drawn solely from the ranks of <u>the Variety Club of Great Britain</u> .	“a British charity organization which gives money, holidays, vehicles etc to poor or sick children. Its members are people who work in television, films, and popular theatre.” (LDEL: s.v. <i>Variety Club of Great Britain, the</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Hän aikoo purkaa sen ja rakentaa tilalle lomakeskuksen -  <u>artistien lastenapu-järjestön</u> jäsenille	0:15:54 0:15:59	9 (3, 7)



#	ST	Description	Type	Channels	TT	Time	Strategy
123	– I’ve heard <u>Gaudí</u> apparently fainted away in sheer awe at its majesty.	Antonio Gaudí (1852–1926), a Spanish architect	C <sub>TH</sub>	A <sub>VB</sub>	<u>Gaudí</u> sanotaan sen loiston nähtyään pyörtyneen ihastuksesta	0:16:17	1
124	– <u>Boutros</u> , ooh, <u>boutros</u> , ooh, <u>ghali</u> !	see #3	S <sub>TH</sub>	A <sub>VB</sub>	<u>Boutros</u> <u>boutros</u> -  <u>ghali</u>	0:17:59 0:18:02	1
125	– No, I’m only joking. It was <u>Jimmy Greaves</u> . Leaves.	James Greaves (1940–), a successful English footballer in the 1960s and 1970s	C <sub>SC</sub>	A <sub>VB</sub>	Pilailin vain. Oikeasti se oli <u>Jimmy Greaves</u>	0:18:30	1
126	– And you? – I am <u>the Antichrist</u> !	“in the Christian religion, a great enemy of Christ who represents the power of evil and is expected to appear just before the end of the world” (LDEL: s.v. <i>Antichrist, the</i> )	C <sub>TH</sub>	A <sub>VB</sub>	Ja te... – Olen <u>antikristus</u> !	0:19:14	8
127	– Oh dear, only joking, I’m not <u>the Antichrist</u> , I’m the antifreeze... Ha, ha... the antimacassar... the anti... “ <u>Antiques Roadshow</u> ”.	see #126; a BBC television programme in which people bring their antiques for evaluation (LDEL: s.v. <i>Antiques Roadshow, the</i> )	C <sub>TH</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Minä pilailin. En ole <u>antikristus</u> vaan antibiootti...  Antilooppi, anti...  <u>Antikkinäyttely</u>	0:19:23  0:19:27 0:19:31	8 5
128	– I’m <u>Hugh Scully</u> . – Yes, I expect you want to know how much this monitor is worth – for insurance purposes, of course!	a British television presenter (1943–) and the host of the television programme <i>Antiques Roadshow</i> from 1981 to 2000	C <sub>SC</sub>	A <sub>VB</sub>	<u>Antikintuntija</u> . Halunnette tietää monitorin arvon. Vakuutusyhtiä	0:19:33	5
129	– I’m always telling Colin he should go on the telly! – “ <u>Crimewatch</u> ”. I am the <u>Chiswick</u> strangler!	a BBC television programme in which unsolved crimes are presented and viewers are asked to help solve them (LDEL: s.v. <i>Crimewatch</i> ); see #103	C <sub>SC</sub> G <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sopisi TV:hen. – <u>Poliisi-TV:hen</u> . Olen <u>Chiswickin</u> kuristaja	0:19:44	6 1
130	– Yeah, but Dave, commitment equals marriage equals kids equals <u>Bee Jay</u> .	a brand of freezers manufactured by the US company Bee Jay Refrigeration Inc	S <sub>TH</sub>	A <sub>VB</sub>	Sitoutuminen merkitsee avioliittoa, lapsia, <u>pakastinta</u>	0:22:57	4
131	– So, Ron, <u>Aston Villa</u> , after the departure of <u>Ehiogu</u> , strangely out of sorts, their defence pulled wildly out of position...	an English football club based in Birmingham; Ugochuku Ehiogu (1972–), an English footballer	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Niin Ron, <u>Ehiogun</u> lähdettyä <u>Villan</u> puolustus oli sekaisin -	0:26:28	9 (7, 1) 1
132	– Marvellous, you know. Dolly birds, the swinging sixties, swinging blue jeans, swinging <u>London</u> , <u>Jonathan King</u> !	see #72; a British pop singer (1944–)	G <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Muotipimut, iloinen 60-luku, iloinen farkkukansa, iloinen <u>Lontoo</u>	0:27:11	8 7

## FSe6

133	Coming soon to <u>the BBC</u> : a brand-new drama series...	see #61	C <sub>SC</sub>	A <sub>VB</sub>	Tulossa uusi sarja <u>BBC:ltä</u>	0:00:02	1
134	– This week, I have been mostly eatin’... <u>Raspberry Pop Tarts</u> .	“a type of square, flat pastry filled with fruit or chocolate [manufactured by the US Kellogg Company], which you heat in a toaster and eat for breakfast. They are especially popular with children.” (LDEL: s.v. <i>Pop Tarts</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Tällä viikolla olen syönyt pääasiassa <u>vadelmatorttuja</u>	0:05:46	5
135	Coming soon to <u>the BBC</u> : a brand-new drama series...	see #61	C <sub>SC</sub>	A <sub>VB</sub>	Tulossa uusi sarja <u>BBC:ltä</u>	0:06:26	1

#	ST	Description	Type	Channels	TT	Time	Strategy
136	– What do you think this is, <u>Canterbury Cathedral</u> ?	the main church of the Church of England, located in Canterbury, Kent	C <sub>SC</sub>	A <sub>VB</sub>	<u>Kirkkonako</u> tätä pidätte?	0:06:47	4
137	– Now, nail varnish. Do you think that red nail varnish on a <u>High Court judge</u> would add much needed glamour in an otherwise dull environment?	a judge of the High Court of Justice which is “the lower branch of the Supreme Court of England and Wales” (LDEL: s.v. <i>high court</i> )	S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Luuletteko, että punainen kynsilakka ylioikeuden tuomarilla -  toisi kaivattua sähköttä muuten harmaaseen ympäristöön?	0:07:06  0:07:11	4
138	– Then there is the other point, you see. It could make my fingers look all pudgy and like <u>chipolatas</u> . I know the fact that they’re a little bit stumpy but sometimes nail varnish makes it look all so fat and brings attention to something that’s not that beautiful – like <u>Elizabeth Taylor</u> . Now, shoes...	see #35; “(1932–) a US film actress who was born in the UK and is famous for her beauty” (LDEL: s.v. <i>Taylor, Elizabeth</i> )	S <sub>TH</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Toisaalta se tekee sormeni pulleiksi, <u>makkaran</u> näköisiksi  Ne ovat lyhyet, ja siksi kynsilakka voi rumentaa -  niin kuin <u>Elizabeth Taylorilla</u> . Sitten kengät...	0:09:12  0:09:16  0:09:21	4 1
139	– These days, since that bird wrote that book – what’s her name, <u>Germaine Greer</u> ? – “ <u>Female Eunuch</u> ”.	an Australian writer and feminist who “now often appears on British television in discussions about politics, women’s issues, art, and literature” (LDEL: <i>Greer, Germaine</i> ); a 1970 book by Germaine Greer which “made her an important figure in the women’s movement” (LDEL: s.v. <i>Greer, Germaine</i> )	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sitten se <u>Germaine Greer</u> kirjoitti kirjansa... - “ <u>Haluan olla nainen</u> ”	0:11:44	1 8
140	– Yeah, right. I’m going to get a drink. – I’ll have a <u>lager</u> , please.	see #41	S <sub>TH</sub>	A <sub>VB</sub>	Haen juotavaa. - Minulle <u>lager</u> , kiitos	0:12:06	8
141	– <u>Jim Morrison</u> , <u>The Doors</u> ! <u>Jerry Garcia</u> , <u>The Grateful Dead</u> !	a US singer (1943–1971) in the rock group The Doors who “is seen as a typical example of someone whose life was destroyed by drugs, alcohol, and the problems of being famous” (LDEL: s.v. <i>Morrison, Jim</i> ); a US rock group; a US guitarist (1942–1995) in the rock group The Grateful Dead known for drug use; a US rock group	C <sub>TH</sub> C <sub>TH</sub> C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<u>Jim Morrison</u> , <u>The Doors</u> ! <u>Jerry Garcia</u> , <u>The Grateful Dead</u> !	0:17:03	1 1 1 1
142	– It’s exactly like sledging, only you stand up and it costs more, and you have to go to Switzerland to do it, and you stay in a <u>chalet</u> which is a cross between a house and a garden shed.	“a usually wooden house or hut with a steeply sloping roof, especially common in Switzerland” (LDEL: s.v. <i>chalet</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Se on niin kuin kelkkailua, mutta siinä seistään -  se maksaa enemmän, sitä pitää harrastaa Sveitsissä -  ja on asuttava <u>alppimajassa</u> , joka on talon ja vajan välimuoto	0:17:14  0:17:20  0:17:23	8
143	– Ain’t <u>David Hasselhof</u> a little bit too old and a bit podgy to be doin’ what he’s doin’?	“a US film and television actor who appeared in the television programmes <i>Knight Rider</i> (1982) and <i>Baywatch</i> (1990–2000)” (LDEL: s.v. <i>Hasselhof, David</i> )	C <sub>TH</sub>	A <sub>VB</sub>	<u>David Hasselhoff</u> on aika vanha ja tukeva hengenpelastajaksi -	0:17:40	1*
144	– Ain’t <u>Pamela Anderson</u> fantastic? I bet she’s seen a lot of spume in her time.	“an American television and film actress who is known especially for appearing in the programme <i>Baywatch</i> ” (LDEL: s.v. <i>Anderson, Pamela</i> )	C <sub>TH</sub>	A <sub>VB</sub>	<u>Pamela Anderson</u> on mahtava. Sille vahto on kai tuttua	0:17:56	1

#	ST	Description	Type	Channels	TT	Time	Strategy
145	Coming soon to <u>the BBC</u> : a brand-new drama series...	see #61	C <sub>SC</sub>	A <sub>VB</sub>	Tulossa uusi sarja <u>BBC:ltä</u>	0:20:05	1
146	– <u>Milton Keynes</u> portillo e <u>Chris Waddle</u> .	a town in Buckinghamshire, England; see #86	G <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tonkis sportillo <u>Chris Waddle</u>	0:25:51	7 1
147	– Falia hela, mi pussicat. Don't slandethethe. <u>Mussolini</u> !	Benito Mussolini (1883–1945), “an Italian leader known as ‘Il Duce’, who established the system of facism and ruled Italy as a dictator from 1925–1943 [ <i>sic</i> ].” (LDELC: s.v. <i>Mussolini, Benito</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Falia hela, pussycat. Eih herjathethe. <u>Mussolini</u> !	0:25:55	1
148	Davy Munro, there, in <u>Brisbane</u> , with his magic, everlasting pen...	a city in eastern Australia	G <sub>TH</sub>	A <sub>VB</sub>	<u>Brisbanelaisella</u> Davy Munrolla on ikuisesti kestävä ihmekynä	0:26:30	1
149	And now on “ <u>Sportsnight</u> ”, highlights from the match at <u>Wembley</u> between England and Rumania.	a sports programme on the BBC that ran from 1968 to 1997; Wembley Stadium in London, England	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>Urheilu-TV</u> esittää huippuhetket Englanti-Romania-ottelusta	0:26:43	4 7
150	Ron, everyone here waiting the return of <u>Alan Shearer</u> from injury. How do you think he'll fit in?	see #13	C <sub>SC</sub>	A <sub>VB</sub>	Ron, mitä odotat <u>Alan Shearerilta</u> hänen nyt toivuttua vammastaan?	0:26:57	1
151	– There he was, staring at me, <u>six foot eight if he was an inch</u> .	a phrase indicating that someone or something is at least six foot eight inches tall, with foot being a measure of height which equals 12 inches or 30.48 cm in the metric system and inch a measure of height which equals 2.54 cm in the metric system	S <sub>SC</sub>	A <sub>VB</sub>	Siinä hän seisoi edessäni tuijottaen <u>kuusi jalkaa... tuuma...</u>	0:27:33	2*
152	Coming soon to <u>the BBC</u> : a brand-new drama series...	see #61	C <sub>SC</sub>	A <sub>VB</sub>	Tulossa uusi sarja <u>BBC:ltä</u>	0:28:30	1

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153	– Yeah, I was thinking of going to <u>Tenerife</u> , as it goes. – <u>Tenerife</u> ? – Are you sure about that, Dave? – <u>Tenerife</u> ? How long for? – Three weeks.	“one of the Canary Islands off the northwest coast of Africa, which is very popular with British and other tourists” (LDELC: s.v. <i>Tenerife</i> )	G <sub>TH</sub> G <sub>TH</sub> G <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<u>Teneriffaan</u> ajattelin mennä. – Et kai!  Ihanko tosissaan? - Kyllä  Miten pitkäksi aikaa? – Kolmeksi viikoksi	0:01:43  0:01:48  0:01:51	8 7 7
154	– Three weeks, <u>Tenerife</u> , sure? – Yeah. – Three weeks in <u>Tenerife</u> ? – Yeah. Yeah, I'm gonna go down to book it this afternoon. Julie is very happy about it.	see #153	G <sub>TH</sub> G <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Kolmeksi viikoksi <u>Teneriffaan</u> . Ihanko totta? - Kyllä  <u>Teneriffaanko</u> ? - Varaan matkan iltpäivällä. Julie on innoissaan	0:01:58  0:01:59	8 8

#	ST	Description	Type	Channels	TT	Time	Strategy
155	– You’d be better of going to Italy, mate. – No, I wouldn’t. – What about them Greek islands? <u>Crete</u> ? – <u>Corfu</u> ? – <u>Kos</u> ? – <u>Rhodes</u> ?	the largest Greek island; a Greek island which is a popular tourist destination (LDEL: s.v. <i>Corfu</i> ); a Greek island; a Greek island	G <sub>TH</sub> G <sub>TH</sub> G <sub>TH</sub> G <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Italia olisi parempi. – Ei  Tai <u>Kreeta</u> . – <u>Korfu</u>  <u>Kos</u> . – <u>Rodos</u>	0:02:10  0:02:13  0:02:16	8 8 8 8
156	– Why not go to <u>Ibiza</u> , Dave, and have it large? – I don’t wanna go to <u>Ibiza</u> and “have it large”. I wanna go to <u>Tenerife</u> with my girlfriend, and that’s we’re I’m going – three weeks, August.	a Spanish island which is a popular tourist destination, particularly among young Britons (LDEL: s.v. <i>Ibiza</i> ); see #153	G <sub>TH</sub> G <sub>TH</sub> G <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Lähtekää <u>Ibizaan</u> juhlimaan yllällisesti  Ei me mitään yllällisiä haluta. Mennään elokuussa <u>Teneriffaan</u>	0:02:17  0:02:23	1 7 8
157	– Your best time for <u>Tenerife</u> ? May.	see #153	G <sub>TH</sub>	A <sub>VB</sub>	<u>Teneriffan</u> paras aika on toukokuu	0:02:31	8
158	– Do I mean <u>Tenerife</u> ? Oh, gawd.	see #153	G <sub>TH</sub>	A <sub>VB</sub>	<u>Teneriffaako</u> meinasin?	0:03:03	8
159	– The Latin American rhythms and innovative instrumentation of South America have brought us many great names. <u>Astrud Gilberto</u> , <u>Tito Puente</u> , <u>Carlos Valderrama</u> and daido rail.	a Brazilian female singer (1940–); a Puerto Rican singer (1923–2000); a Colombian footballer (1961–)	C <sub>TH</sub> C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Latinalaisen Amerikan rytmi- perinne on tuottanut suuruuksia -  sellaisia kuin <u>Astrud Gilberto</u> , <u>Tito Puente</u> -  <u>Carlos Valderrama</u> ja <u>Dado Ray</u>	0:03:38  0:03:43  0:03:46	1 1 1
160	– Ooh! The <u>Bentley</u> approach rather than the <u>Morgan</u> , sir. Ooh!	a type of comfortable and very expensive British car (LDEL: s.v. <i>Bentley</i> ); a type of traditional British car	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Enemmänkin <u>Bentley</u> kuin <u>Morgan</u>	0:04:38	1 1
161	– <u>Linda Evangelista</u> , <u>Cindy Crawford</u> , <u>Naomi Campbell</u> , the other one?	a Canadian supermodel (1965–); a US supermodel (1966–); a British supermodel (1970–)	C <sub>TH</sub> C <sub>TH</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<u>Linda Evangelista</u> , <u>Cindy Crawford</u> -  <u>Naomi Campbell</u> , se toinen	0:04:57  0:05:01	1 1 1
162	– Hoh! Imagine, sir. <u>Elle MacPherson</u> , the body. In your bathroom? Ooh!	an Australian supermodel (1964–)	C <sub>TH</sub>	A <sub>VB</sub>	Kuvitelkaa. <u>Elle McPhersonin</u> vartalo kylpyhuoneessanne	0:05:15	1*
163	– Pandemonium ensued. At the time, swearing on radio was akin to being caught with your hand in <u>the Queen Mother’s</u> knickers.	the title of Queen Elizabeth (1900–2002), the mother of Queen Elizabeth II (1926–)	S <sub>SC</sub>	A <sub>VB</sub>	Se oli skandaali. Siihen aikaan radiossa kiroilu oli samaa -  kuin olisi jäänyt kiinni <u>kuningataräidin</u> kypälöinnistä	0:07:32  0:07:36	8
164	– His fan club was shut down, the BBC tore up his contract, and he couldn’t get a game of golf anywhere.	see #61	C <sub>SC</sub>	A <sub>VB</sub>	Hänen ihailijakerhonsa lopetettiin, hän lensi <u>BBC:stä</u> ja golfkentiltä	0:07:43	1

#	ST	Description	Type	Channels	TT	Time	Strategy
165	– With me in the studio, I have <u>Sir</u> Geoffrey Norman, MP. Co-author of a new government <u>white paper</u> on immigration.	see #23; a Member of Parliament, a representative of the people who has been elected into the House of Commons; “an official report from the British government, usually explaining the government’s ideas and plans concerning a particular subject before it suggests a new law in parliament” (LDEL: s.v. <i>white paper</i> )	S <sub>SC</sub> S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Studiassa on <u>parlamentti-</u> <u>edustaja</u> <u>Sir</u> Geoffrey Norman -  yksi hallituksen siirtolais <u>raportin</u> laatijoista	0:07:54  0:07:58	1 3 4
166	– But you said on the “Today” programme... – No, I did not. – Yes, you did, just this morning. – No, no, no. I’ve never been in the “Today” programme, and I never intend to go on it.	“a morning news programme on BBC Radio, generally considered to be the most important British radio news programme” (LDEL: s.v. <i>Today</i> )	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sanoitte sen <u>Today-ohjelmassa</u> tänä aamuna. - En ole sanonut  En ole koskaan ollut <u>Today-</u> <u>ohjelmassa</u> enkä aio mennäkään	0:08:22  0:08:27	9 (1, 2) 9 (1, 2)
167	– Very well. We’ll go over to our <u>Manchester</u> studio now, and bring in Hugh Pollock... – No, no, no!	a city in the northwest of England	G <sub>SC</sub>	A <sub>VB</sub>	Otamme yhteyden <u>Manchesteriin</u> , Hugh Pollockiin. - Ettekä!	0:09:12	1
168	– Mmmm! <u>Mayfair</u> – my property. My hotel.	the most expensive square in the British version of the US board game Monopoly and, in reality, “one of the most expensive parts of London” (LDEL: s.v. <i>Mayfair</i> )	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<u>Mayfair-hotelli</u> . Minä omistan sen	0:17:28	3
169	– That’ll be <u>two thousand pounds</u> , please, young man. – I’ve only got <u>three hundred pounds</u> left. – Well, I’m sorry about that, but you must pay the fee demanded.	see #40	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>2 000 punttaa</u> , ole hyvä  Minulla on vain <u>300</u> . - Maksu on silti suoritettava	0:17:33  0:17:37	8 9 (2, 7)
170	– “...Toby Johnstone could not pay the sum of <u>two thousand pounds</u> after landing on his father’s property.”	see #40	S <sub>SC</sub>	A <sub>VB</sub>	“... Toby Johnstone jäi velkaa <u>2 000</u> käytyään isänsä tontilla”	0:18:00	9 (2, 7)
171	– I only get <u>two pounds</u> a week. – Well, you should’ve thought of that before you went jumping up and down on my property.	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Saan vain <u>2 punttaa</u> viikossa. - Miksi piti tulla tontilleni?	0:18:13	8
172	– No, she’s called Jess, and you’ve just written <u>Jesus</u> .	see #2	C <sub>TH</sub>	A <sub>VB</sub>	Ei. Sen nimi on Jess. Te kirjoititte <u>Jeesus</u>	0:22:53	8
173	– <u>Jesus</u> . – He died for all our sins, you know, madame.	see #2	C <sub>TH</sub>	A <sub>VB</sub>	<u>Jeesus</u> . - Hän kuoli syntiemme tähden	0:23:03	8
174	– Yeah, but you can see <u>the Church of Our Lady</u> from there, though, can’t you, madam?	the Church of Our Lady, Queen of the World, in Westminster, London	C <sub>SC</sub>	A <sub>VB</sub>	Aivan, mutta eikö sinnekin <u>kirkko</u> näy?	0:23:20	4
175	– That sounds a little bit like <u>Jesus</u> , doesn’t it?	see #2	C <sub>TH</sub>	A <sub>VB</sub>	Vaikuttaa hieman <u>Jeesukselta</u>	0:24:36	8
176	– That’ll be <u>seven pounds forty</u> . – No, it won’t.	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Tekee <u>7,40 punttaa</u> . - Ei tee	0:25:29	8

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#	ST	Description	Type	Channels	TT	Time	Strategy
177	It's half past René at this <u>comprehensive school</u> in Darkley Noone.	"(in Britain) a school for pupils over the age of 11 which teaches children of all abilities" (LDEL: s.v. <i>comprehensive school</i> )	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<i>Kello on puoli Rene tässä koulussa Darkley Noonessa.</i>	0:00:32	4
178	– Vicky, it's been two weeks now and I still haven't received your essay on <u>Lord Kitchener</u> .	Horatio Kitchener (1850–1916), a British army officer "who fought successfully in the Boer War. During World War I he was responsible for building up the British army" (LDEL: s.v. <i>Kitchener, Horatio</i> )	S <sub>SC</sub>	A <sub>VB</sub>	On kulunut jo kaksi viikkoa -  enkö ole vielä kukaan saanut ainettasi.	0:01:06 0:01:08	7
179	– Yeah, but Louise emptied a bottle of <u>Fanta</u> into Shannon's bag but, anyway, Luke says he fingered her in the back of the language lab.	a brand of soft drink manufactured by the US Coca-Cola Company	S <sub>TH</sub>	A <sub>VB</sub>	Tiiän, mut Louise tyhjensi <u>limun</u> Shannonin kassiin -  ja Luke sano lääppineensä sitä.	0:01:45 0:01:49	4
180	– Vicky, do you want pass your <u>GCSE</u> ? – GCS what? Don't go giving me the evils!	"General Certificate of Secondary Education; a school examination in any of a range of subjects, usually taken at the age of 16 in British Schools. GCSEs combine work done during a two-year course with final examinations" (LDEL: s.v. <i>GCSE</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Haluatko päästä <u>päättökokeesta</u> läpi? -Mistä päästä?	0:01:51	4
181	Inside <u>Ten Downing Street</u> , the Prime Minister is having a meeting with one of his aides.	the address of the official house of the British Prime Minister	G <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<i>Downing Street 10:ssä pääministeri tapaa avustajansa.</i>	0:01:58	1
182	– So, Prime Minister, the meeting with <u>the Trade and Industry Secretary</u> has now been rescheduled for six-fifteen. – Fine. So <u>the Chancellor's</u> been moved to seven?	the British government minister in charge of trade and industry; Chancellor of the Exchequer, "the British government minister in charge of taxes and government spending" (LDEL: s.v. <i>Chancellor of the Exchequer</i> )	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tapaaminen <u>maatalousministerin</u> kanssa -  on siirretty alkavaksi kello 18.15.  Tapaanko <u>valtiovarainministerin</u> seitsemältä?	0:02:19 0:02:22 0:02:24	5 8
183	– Sebastian, this is Gregory Merchant. He's just come to us from <u>the Treasury</u> .	"the government department that is responsible for managing the money system of a country and for carrying out government plans in relation to taxes and public spending" (LDEL: s.v. <i>treasury</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Sebastian, Gregory Merchant tuli tänne <u>valtiovarainministeriöstä</u> .	0:02:32	8
184	– Gregory, he's a new boy at <u>the Treasury</u> . He's rather good. – Oh, is he? – Yes, he's got a double first at <u>Cambridge</u> , really knows his stuff.	see #183; a reference to Cambridge University which is "one of the two oldest and most respected universities in the UK, established in the 13 <sup>th</sup> century" (LDEL: s.v. <i>Cambridge</i> )	S <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Gregory on uusi poika, aika hyvä.  Ihan tosi? -Kaksi tutkintoa <u>Cambridgessa</u> , hän osaa hommansa.	0:02:54 0:02:57	7 1
185	– Sorry about that. Where were we? – Your meeting with <u>the Chancellor</u> .	see #182	S <sub>SC</sub>	A <sub>VB</sub>	Anteeksi tuo. Mihin me jäimme? - <u>Ministerin</u> tapaamiseen.	0:04:11	4

#	ST	Description	Type	Channels	TT	Time	Strategy
186	– That one. – That's the <u>Royal Opera House</u> . I don't think you'll enjoy that.	"a theatre in Covent Garden in London where the Royal Opera and the Royal Ballet are based" (LDEL: s.v. <i>Royal Opera House, the</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Tuohon. -Sehän on <u>ooppera</u> , en usko että pidät siitä.	0:07:11	5
187	– That one. – What about that " <u>Chitty Chitty Bang Bang</u> "? – You like the film, and this one's got <u>Michael Ball</u> in it. You like <u>Michael Ball</u> . – Yeah, I know.	a stage musical which started in 2002; a British actor and singer (1962–) who has played in <i>Chitty Chitty Bang Bang</i>	C <sub>SC</sub> C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Tuohon. -Miten olisi " <u>Chitty Chitty Bang Bang</u> "?  Pidät elokuvasta, samoin <u>Michael Ballista</u> . -Tiedän.	0:07:15  0:07:20	1 1 7
188	– It's " <u>La Traviata</u> ". It's an opera. – Yeah, I know. – Well, it's very expensive. It's about <u>hundred pounds</u> a ticket.	an opera by Giuseppe Verdi (1813–1901), an Italian composer; see #40	C <sub>TH</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Se on " <u>La Traviata</u> ", ooppera. -Tiedän.  Se on hyvin kallista, <u>sata punttaa per lippu</u> .	0:07:27  0:07:32	1 8
189	This is Kelsey <u>Grammar School</u> in Flange.	"(in Britain, especially formerly) a school for children over the age of 11, who are specially chosen to study for examinations which may lead to higher education" (LDEL: s.v. <i>grammar school</i> )	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<i>Tämä on Kelseyn <u>yläaste</u> Flangessa.</i>	0:07:53	6
190	For these boys, the first lesson of the day is on <u>Charles Dickens</u> ' " <u>Great Expectations</u> ".	Charles Dickens (1812–70) was "a British writer whose novels made him the most popular British writer of the 19 <sup>th</sup> century, and are still very popular today." (LDEL: s.v. <i>Dickens, Charles</i> ); a novel by Charles Dickens	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<i>Päivän ensimmäinen oppitunti käsittelee -  <u>Charles Dickensin</u> "<u>Suuria odotuksia</u>".</i>	0:08:10  0:08:13	1 8
191	– "My sister <u>Mrs Joe Gargery</u> had brought me up by hand."	a character in Charles Dickens' " <i>Great Expectations</i> "	C <sub>SC</sub>	A <sub>VB</sub>	"Sisareni rouva <u>Joe Gargery</u> oli kasvattanut minut omin käsin."	0:08:25	9 (2, 1)
192	– Pelham, you take over. – " <u>Joe Gargery</u> and I were both brought up by hand."	a character in Charles Dickens' " <i>Great Expectations</i> "	C <sub>SC</sub>	A <sub>VB</sub>	Pelham. -" <u>Joe Gargery</u> ja minut kasvatettiin kovalla kädellä."	0:08:42	1
193	– In the style of <u>the Elephant Man</u> .	"a name given to an Englishman called Joseph Merrick because he was seriously deformed by illness. Merrick appeared in freak shows, where he was found by a doctor Sir Frederick Treves, in 1886. The British actor John Hurt played the part of Merrick in a film about him in 1980." (LDEL: s.v. <i>Elephant Man, the</i> )	C <sub>SC</sub>	A <sub>VB</sub>	<u>Elefanttimiehen</u> tapaan.	0:09:30	8
194	... women and men. Gary and his friend Jason are two men. [a sign saying " <u>Richard Vranck</u> House" appears]	a British comedian (1959–)	C <sub>SC</sub>	V <sub>VB</sub>	<i>naiset ja miehet. Gary ja hänen ystävänsä Jason ovat miehiä.</i>	0:10:10	7
195	– You smell nice. What is it? – <u>Murray Mints</u> .	a brand of sweets manufactured by the British company Cadbury Trebor Bassett	S <sub>SC</sub>	A <sub>VB</sub>	Tuoksut hyvältä, mitä se on? - <u>Minttukaramelleja</u> .	0:11:06	4
196	– I'll have the <u>spring roll</u> and <u>chicken chow mein</u> . – And to drink?	"a Chinese food consisting of a thin case of egg pastry filled with bits of vegetable and often meat and usually cooked in oil" (LDEL: s.v. <i>spring roll</i> ); "a Chinese dish made of bits of vegetables and meat or chicken mixed with noodles" (LDEL: s.v. <i>chow mein</i> )	S <sub>TH</sub> S <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>Kevätkäärle</u> ja <u>kana chow mein</u> . -Entä juotavaksi?	0:14:10	8 9 (2, 1)

#	ST	Description	Type	Channels	TT	Time	Strategy
197	- Yeah? - <u>Dennis Waterman</u> to see you.	a British actor and singer (1948-)	C <sub>SC</sub>	A <sub>VB</sub>	Niin? - <u>Dennis Waterman</u> <u>tuli tapaamaan sinua.</u>	0:14:38	1
198	- I'm afraid as long as you insist on writing and singing your own theme tunes the telly won't touch you. - What about that part in " <u>EastEnders</u> "?	"a popular British soap opera on television, which is about the working-class people who live in Albert Square" (LDEL: s.v. <i>EastEnders</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Koska teet ja laulat itse omat tunnussävelesi -  sinua ei huolita sinne. -Entä se <u>EastEndersin</u> juttu?	0:15:11 0:15:16	1
199	- "Lots of things are happening in <u>Albert Square</u> , doo-doo-doo..."	"an imaginary place in East London where the characters in the British television programme EastEnders live and work" (LDEL: s.v. <i>Albert Square</i> )	G <sub>SC</sub>	A <sub>VB</sub>	<u>Albert Squarella</u> <u>Tapahtuu paljon...</u>	0:15:22	1
200	- Yes, thank you Dennis. Now, the Troot Theatre Company are a doing a production of " <u>Macbeth</u> "...	a play by William Shakespeare	C <sub>SC</sub>	A <sub>VB</sub>	Kiitos, Dennis. Teatteriryhmä aikoo esittää " <u>Macbethin</u> " -	0:15:26	1
201	- ...I'll be so good for <u>the Scottish Play</u> .	"a name for Shakespeare's play <i>Macbeth</i> used by actors because they believe it is unlucky to say Macbeth" (LDEL: s.v. <i>Scottish Play, the</i> )	C <sub>SC</sub>	A <sub>VB</sub>	<u>Olen kuin valettu</u> <u>Skottinäytelmään</u>	0:16:07	2
202	- Yeah, I would say <u>twelve stone six</u> . Oh, You've gone up <u>half a pound</u> .	stone is a measure of weight which equals 14 pounds or 6.35 kg in the metric system; pound is a measure of weight which equals 0.4536 kg in the metric system	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sanoisin että <u>79 kiloa</u> . Olet lihonut <u>neljänneskilon</u> .	0:16:47 8 8	8 8
203	- Yeah, you look about <u>seventeen stone</u> to me. - I weighed myself this morning. I was <u>sixteen stone five</u> .	see #202	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Näytät suunnilleen <u>108-kiloiselta</u> .  Painoin aamulla <u>104 kiloa</u> .	0:17:05 8 8 0:17:09	8 8
204	- So, what are you gonna make me, then eh? <u>Twenty stone</u> ? - Don't be silly, Paul. <u>Nineteen stone eleven</u> .	see #202	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Paljonko sinä laitat minulle, <u>127 kiloa</u> , vai? -Älä ole hassu.  <u>125,5 kiloa</u> .	0:17:24 8 8 0:17:28	8 8
205	- Lovely. Mary? - <u>Fish and chips</u> .	"a meal consisting of fish which is dipped into a mixture of flour and milk (batter) and then cooked in oil, served with long thin pieces of potato cooked in oil (chips)" (LDEL: s.v. <i>fish and chips</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Hienoa. Mary? - <u>Kala ja ranskalaiset</u> .	0:18:44	2*
206	- Sorry, say that again? - <u>Fish and chips</u> .	see #205	S <sub>SC</sub>	A <sub>VB</sub>	Mitä sanoitkaan? - <u>Kala ja ranskalaiset</u> .	0:18:49	2*
207	- She doesn't make any sense. Say that again. - <u>Fish and chips</u> .	see #205	S <sub>SC</sub>	A <sub>VB</sub>	Sano uudestaan. - <u>Kala ja ranskalaiset</u> .	0:18:51	2*
208	- <u>Nineteen stone twelve</u> .	see #202	S <sub>SC</sub>	A <sub>VB</sub>	<u>126 kiloa</u> .	0:19:40	8
209	- Another <u>Bacardi and Coke</u> , please, Myfanwy. - Coming right up.	a cocktail made from vodka, Bermudan Bacardi rum and Coca-Cola	S <sub>TH</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Saisinko toisen <u>Bacardi-colan</u> , Myfanwy? -Selvä.	0:23:35	8
210	- And she's got a new lodger from <u>Cardiff</u> . And guess what? He is a gay.	the capital of Wales	G <sub>SC</sub>	A <sub>VB</sub>	Hänellä on uusi vuokralainen <u>Cardiffista</u> . Hän on homo.	0:23:55	1
211	- Hello. Can I have a <u>Bacardi and Coke</u> , please.	see #209	S <sub>TH</sub>	A <sub>VB</sub>	<u>Bacardi-cola</u> , kiitos.	0:24:14	8



#	ST	Description	Type	Channels	TT	Time	Strategy
212	– If you’re gay, who played <u>Dorothy</u> in the film “ <u>The Wizard of Oz</u> ”? – <u>Judy Garland</u> . – How do you know that?	the character in the musical <i>The Wizard of Oz</i> (1939) played by Judy Garland; “a very popular US musical [...], based on a children’s book by L. Frank Baum” (LDEL: s.v. <i>Wizard of Oz, The</i> ); a US film actress (1922–1969)	C <sub>TH</sub> C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Jos olet kerran homo, kuka esitti <u>Dorothy</u> <i>Ihmema</i> <u>Ozissa</u> ?  Judy Garland. -Mistä sinä sen tiedät?	0:24:57  0:25:02	1 8 1
213	– Who is the gay character in “ <u>Are You Being Served</u> ”? – <u>Mr Humphries</u> .	a British situation comedy broadcast between 1972 and 1985 on BBC (BBC 2009); a character played by John Inman in <i>Are You Being Served?</i> (BBC 2009)	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Kuka on homo <u>sarjassa</u> <i>Are You Being Served</i> ?  Herra <u>Humphries</u> .	0:25:09  0:25:11	3 9 (2, 1)
214	– I always thought it was <u>Captain Peacock</u> , he’s the one with the moustache.	a character played by Frank Thornton in the British situation comedy <i>Are You Being Served?</i> (BBC 2009)	C <sub>SC</sub>	A <sub>VB</sub>	Luulin aina että se on <u>kapteeni Peacock</u> , jolla on viikset.	0:25:19	9 (2, 1)
215	– Oh, maybe I should go. – Yes, back to <u>Cardiff</u> .	see #210	G <sub>SC</sub>	A <sub>VB</sub>	Ehkä on parasta lähteä. -Mene <u>Cardiffiin</u> .	0:25:39	1
216	– “What was <u>Lord Kitchener</u> ’s role in World War One?”	see #178	S <sub>SC</sub>	A <sub>VB</sub>	“Mikä oli <u>lordi Kitchenerin</u> rooli 1. maailmansodassa?”	0:26:19	9 (2, 1)
217	So, <u>Home Secretary</u> , what are your priorities for the next 12 months?	“the British politician who is in charge of the Home Office, one of the most important positions in the British government” (LDEL: s.v. <i>Home Secretary</i> )	S <sub>SC</sub>	A <sub>VB</sub>	<i>Herra sisäministeri, mitkä ovat vuoden päätavoitteet?</i>	0:26:55	8

## LBe2

218	It’s late three and woolly woofers Daffyd Thomas is popping into his local <u>newsagents</u> .	a shop which sells newspapers and magazines	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<i>Kello on myöhään kolme ja Daffyd Thomas käy lehtikioskillä.</i>	0:00:36	8
219	– And what can I do for you today? – A quarter of bonbons and a copy of “ <u>Gay Times</u> ”, please.	a British gay magazine	C <sub>SC</sub>	A <sub>VB</sub>	Mitä saisi olla tänään? -Karkkeja ja <u>Gay Times</u> .	0:00:46	1
220	– It’s got <u>Hazel Dean</u> in it...	a British pop singer (1956–)	C <sub>SC</sub>	A <sub>VB</sub>	Siinä oli <u>Hazel Dean</u> -	0:01:08	1*
221	– No, come to think of it, he just bought “ <u>Vogue</u> ”.	a US women’s fashion magazine	C <sub>TH</sub>	A <sub>VB</sub>	Ai niin, hän osti vain <u>Voguen</u> .	0:01:35	1
222	– Now, what do you want to wear? – <u>Smurf</u> . – <u>Smurf</u> ? Do you wanna wear your <u>Smurf outfit</u> ? – Yeah.	a fictional, blue-skinned race created by Belgian cartoonist Pierre Culliford (1928–1992)	C <sub>TH</sub> C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Minkä asun laitat päälle? - <u>Smurffin</u> .  Haluatko laittaa <u>Smurffi-asun</u> ? -Joo.	0:02:59  0:03:03	8 7 9 (8, 2)
223	– It’s quite a smart restaurant. I’m not really sure if <u>Smurf outfit</u> is appropriate for where we’re going. – Yeah, I know. – Now, what do you wanna wear? – <u>Smurf</u> .	see #222	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> , V <sub>NVB</sub>	Se on hieno ravintola, <u>Smurffiasu</u> ei välttämättä sovi sinne.  Tiedän. -Mitä siis laitat päälle?  <u>Smurffin</u> .	0:03:08  0:03:14  0:03:16	9 (8, 2) 8

#	ST	Description	Type	Channels	TT	Time	Strategy
224	– Well, he was supposed to be meeting her down the swings to go to third base but, anyway, Ian Papworth, who I like once got off with as a joke, nicked a <u>whole bottle of Dubonnet</u> off Stacy Manning’s mom...	a brand of aperitif manufactured by the French company Pernod Ricard	S <sub>TH</sub>	A <sub>VB</sub>	Niitten piti tavata keinujen luona, mutta Ian Papworth -  pölli <u>Dubonnet</u> -pullon Stacy Manningin mutsilta -	0:04:24  0:04:28	9 (2, 1)
225	– ...and when his mum found out, she went down to Johnno’s dad’s car showroom and went up to a <u>Vauxhall Astra</u> and did her dirty business on it. – Get out and go and get changed.	a type of car manufactured by the British company Vauxhall Motors	S <sub>SC</sub>	A <sub>VB</sub>	Sen äiti meni Johnon isän autoliikkeeseen -  ja vetäs paskat <u>Vauxhall Astran</u> päälle. -Mene pukeutumaan.	0:04:48  0:04:51	1
226	At Kelsey <u>Grammar School</u> in Flange, the boys are preparing to take a test.	see #189	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub>	<i>Flangessa Kelseyn <u>yläasteella</u> pojat valmistautuvat kokeeseen.</i>	0:05:23	6
227	[sign saying “A Steven Spielberg Hospital”]	a US film director (1946–)	C <sub>TH</sub>	V <sub>VB</sub>	<u>STEVEN SPIELBERGIN</u> SAIRAALA	0:06:06	1
228	Inside Ten Downing Street, the Prime Minister is in the middle of his morning briefing.	see #181	G <sub>SC</sub>	A <sub>VB</sub>	<i>Downing Street 10:ssä pääministeri saa aamuraportin.</i>	0:06:52	1
229	– Yeah, just right here. Now, umm, <u>Railtrack</u> ...	“a private British railway company, which owned and looked after most of the railway tracks in the UK from 1996 until 2001” (LDEL: s.v. <i>Railtrack</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Tässä näin. <u>Junaliikenne</u> ...	0:07:38	5
230	– Darling, there’s your suit for <u>the Treasury</u> dinner. Now, we’re running very late...	see #183	S <sub>SC</sub>	A <sub>VB</sub>	Rakas, tässä on pukusi <u>päivälliselle</u> . Olemme myöhässä -	0:07:50	4
231	– And you’ll have a word with <u>the Foreign Secretary</u> about Tuesday? – Yeah, I’ll get straight onto it, Prime Minister.	“the British politician who is in charge of the Foreign Office and the UK’s political relationship with other countries” (LDEL: s.v. <i>Foreign Secretary</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Puhutko <u>ulkoasiainministerille</u> tiistaista? -Teen sen heti.	0:08:35	8
232	This is the newly built St God’s Hospital in Shireshire which was opened just last year by <u>Dame Rhona Cameron</u> .	“(in the UK) the title given to a woman with the rank of Knight Commander or holder of the Grand Cross in the Orders of Chivalry” (ODE: s.v. <i>dame</i> ); a British stand-up comedienne (1965–)	S <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<i>Tämä on uusi Pyhän Jumalan sairaala Shireshiressä -  jonka <u>Rhona Cameron</u> avasi viime vuonna.</i>	0:13:39  0:13:42	7 1
233	– Is this Katy’s room? – Oh, David! <u>David Soul</u> ! Thank you so much for coming.	a US actor and singer (1943–) who played in the television programme <i>Starsky and Hutch</i>	C <sub>TH</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	Onko tämä Katyn huone? - <u>David Soul</u> , kiitos että tulit.	0:13:55	1
234	– Oh, she’s alright but, <u>David Soul</u> , tell us about you. Any more “ <u>Starsky and Hutch</u> ” in the pipeline? – Not currently.	see #233; a US television programme which was first broadcast between 1975 and 1979	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	Ei hänellä ole hätää, mutta kerro vähän kuulumisia.  <u>Onko Starskya ja Hutchia</u> tulossa lisää? -Ei juuri nyt.	0:14:09  0:14:12	7 8
235	– What about a new album because it’s been a while since 1997’s “ <u>Leave a Light On</u> ”?	a 1997 album by David Soul which does not include a song by the name of “ <u>Leave a Light On</u> ”	C <sub>TH</sub>	A <sub>VB</sub>	Entä levy? Vuoden 1997 <u>laulusta</u> “ <u>Leave a light on</u> ” on jo kauan.	0:14:17	3*

#	ST	Description	Type	Channels	TT	Time	Strategy
236	– Oh yeah, ‘cause we saw you in “ <u>Holby City</u> ”. – Yeah, we couldn’t believe it. We said, “look there’s <u>David Soul</u> in “ <u>Holby City</u> ”, couldn’t believe it. That’s what we said.	a BBC television drama series which has been broadcast since 1999; see #233	C <sub>SC</sub> C <sub>TH</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	Näimme sinut <u>Holby Cityn</u> <u>sairaalassa</u> . -Uskomatonta.  “Katso nyt, <u>David Soul Holby Cityssä</u> .” Se oli uskomatonta.	0:14:27  0:14:31	8 1 1
237	– Yeah, well, you still in touch with <u>Huggy Bear</u> ?	a character in the television programme <i>Starsky and Hutch</i> played by US actor Antonio Fargas (1946–)	C <sub>TH</sub>	A <sub>VB</sub>	Pidätkö yhä yhteyttä <u>Huggy Beariin</u> ?	0:14:40	1
238	– Why’s that? – Otherwise it might go to <u>Yogi Bear</u> !	“a US television cartoon character who has been popular since the 1960s” (LDEL: s.v. <i>Yogi Bear</i> )	C <sub>TH</sub>	A <sub>VB</sub>	Miten niin? -Muuten se voi mennä <u>Jogi-karhulle</u> .	0:14:51	8
239	– <u>Leo Sayer</u> . – Stupid cow.	a British singer (1948–)	C <sub>SC</sub>	A <sub>VB</sub>	<u>Leo Sayer</u> . -Typerä akka.	0:15:37	1
240	– <u>David Soul</u> , would you mind signing this LP for us, please?	see #233	C <sub>TH</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	<u>David Soul</u> , saisimmeko nimikirjoituksen tähän levyyn?	0:15:48	1
241	– Hi. <u>David Essex</u> is in reception. – We’ve gonna have to hurry you out, David.	a British actor and singer (1947–)	C <sub>SC</sub>	A <sub>VB</sub>	<u>David Essex</u> on vastaanotossa. -Nyt sinun täytyy lähteä.	0:16:08	1
242	– Thank you, <u>David Soul</u> . – Thank you, <u>David Soul</u> . Through there. What has he put? – “To Rod and Jane, screw you. <u>David Soul</u> .”	see #233	C <sub>TH</sub> C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	Kiitos, <u>David Soul</u> . -Tuosta ulos.  Mitä siinä lukee? -“Rod ja Jane, haistakaa paska. <u>David Soul</u> .”	0:16:23  0:16:28	1 7 1
243	– How much did you lose? – About three stones and nine pounds. – <u>Three stones and nine pounds</u> ! See.	see #202	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Paljonko sinä laihduit? -Noin 23 kiloa.  23 kiloa! Näettekö nyt?	0:17:46  0:17:51	8 8
244	– And how much do you weigh now? – <u>Nineteen stones and one pound</u> . – <u>Nineteen stones and one pound</u> .	see #202	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Ja paljonko sinä painat nyt? -121 kiloa.  121 kiloa.	0:17:56  0:18:02	8 8
245	– When the <u>Chief Medical Officer</u> came to see us, umm, was that August or...	“[the] head doctor appointed by [the] U.K. government: in the United Kingdom, a senior medical appointee charged with monitoring the health of the nation” (Encarta 2009: s.v. <i>chief medical officer</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Kun vastaava lääkäri kävi täällä, oliko se nyt elokuussa -	0:19:33	4
246	– What? That I was <u>Mollie Sugden</u> ’s bridesmaid? – Yes!	a British actress (1922–2009) best known for her role as Mrs Slocombe in the British situation comedy <i>Are You Being Served?</i> (Pidd 2009)	C <sub>SC</sub>	A <sub>VB</sub>	Sitä että olin <u>Molly Sugdenin</u> morsiusneito? -Niin.	0:23:45	1*
247	– Well, let’s just see if we can have a “I was <u>Mollie Sugden</u> ’s bridesmaid” free night tonight.	see #246	C <sub>SC</sub>	A <sub>VB</sub>	Yritetään unohtaa <u>Mollie Sugdenin</u> morsiusneitona olo.	0:23:52	1
248	– <u>Mollie Sugden</u> ’s wedding, where I was the bridesmaid, yeah. – And for the main course?	see #246	C <sub>SC</sub>	A <sub>VB</sub>	<u>Mollie Sugdenin</u> häissä, olin morsiusneito. -Entä pääruoaksi?	0:24:17	1

#	ST	Description	Type	Channels	TT	Time	Strategy
249	– Quite different from her character the snooty <u>Mrs Slocombe</u> . And before you ask, no, the wedding dress wasn't from <u>Grace Brothers</u> , perish the thought! <u>The Grace Brothers</u> ! Ha-ha!	a character played by Mollie Sugden in the British situation comedy <i>Are You Being Served?</i> (BBC 2009); a department store in <i>Are You Being Served?</i> in which the situation comedy is set (BBC 2009)	C <sub>SC</sub> C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Hyvin erilainen kuin roolihahmo, leuhka <u>rouva Slocombe</u> .  Ja ennen kuin kysyt, hääpuku ei ollut <u>Gracen</u> tavaratalosta.  <u>Gracen</u> veljekset...	0:24:29  0:24:33  0:24:39	9 (2, 1) 3 9 (1, 2)
250	– And I'll have a glass of Mollie... oh, I mean water. Sorry, did someone say <u>Mollie Sugden</u> ? – Excuse me, are you talking about that woman from “ <u>Are You Being Served</u> ”?	see #246; see #213	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Otan lasin Mollieta... vettä. Puhuiko joku <u>Mollie Sugdenista</u> ?  Tarkoitatteko te sitä naista sarjassa <i>Are You Being Served?</i>	0:24:53  0:24:58	1 3
251	– If he asks me one more question about <u>Mollie Sugden</u> , I shall scream. <u>Mollie Sugden</u> !	see #246	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Jos hän kysyy vielä kerran <u>Mollie Sugdenista</u> , alan kirkua.  <u>Mollie Sugden</u> !	0:25:11  0:25:17	1 1
252	– Faster! – But isn't it a thirty mile-per-hour limit?	the speed limit used in the UK in built-up areas (DfT 2004: 11)	S <sub>SC</sub>	A <sub>VB</sub>	Vauhtia! -Eikö ole viidenkympin rajoitus?	0:26:46	6
253	– No, I'll tell you what it is! It's a boy racer. Just turned seventeen, gets into a car, thinks he's <u>Niki Lauda</u> ! I've got my eye on you!	an Austrian racing driver (1949–)	C <sub>TH</sub>	A <sub>VB</sub>	Se on rallipoika, joka täyttää seitsemäntoista, saa auton -  ja luulee olevansa <u>Niki Lauda</u> . Pidän sinua silmällä.	0:27:28  0:27:32	1
254	– Ian? I've just spoken to <u>Mr McWhirter</u> ...	Norris McWhirter (1925–2004), the co-founder of the Guinness Book of Records	C <sub>SC</sub>	A <sub>VB</sub>	Ian, puhuin äsken <u>herra McWurterin</u> kanssa -	0:27:47	9 (2, 1)*

## LBe3

255	Inside Ten Downing Street, the Prime Minister, who is one of the most important people in this country after myself and my friend <u>Colin Graham</u> ...	see #181; a British stage director (1931–2007)	G <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	<u>Downing Street 10:ssä</u> -  <u>pääministeri</u> , joka on maan tärkeimpiä ihmisiä -  <u>minun ja ystäväni Colin Grayn</u> jälkeen -	0:00:30  0:00:33  0:00:37	1 1*
256	– What about the broadsheets? – Umm, “ <u>The Guardian</u> ” go with “by-election disaster for government”. “ <u>The Times</u> ”; “Prime Minister under fire.” “ <u>The Telegraph</u> ”: “Black day for PM.”	“a serious British daily newspaper known for its left-wing opinions” (LDEL: s.v. <i>Guardian, The</i> ); “an old and famous British daily newspaper [...] [which] is a serious paper, and generally supports fairly right-wing political ideas” (LDEL: s.v. <i>Times, The</i> ); The Daily Telegraph, “a serious British daily newspaper which usually supports the ideas of the Conservative Party” (LDEL: s.v. <i>Daily Telegraph, The</i> )	C <sub>SC</sub> C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Entä sanomalehdet? - <u>Guardian</u> puhuu “täytevaalikatastrofista”.  <u>Times</u> : “Pääministeri tulilinjalla.”  <u>Telegraph</u> : “Musta päivä pääministerille.”	0:00:50  0:00:55  0:00:58	1 1 1

#	ST	Description	Type	Channels	TT	Time	Strategy
257	– “ <u>The Independent</u> ”: “Poll defeat puts PM on the ropes.”	“a serious British daily newspaper which generally supports liberal political ideas and usually opposes the Conservative Party” (LDEL: s.v. <i>Independent, The</i> )	C <sub>SC</sub>	A <sub>VB</sub>	<i>Independent</i> : “Pääministeri ahdingossa vaalitappion takia.”	0:01:08	1
258	– What about the tabloids? What does “ <u>The Sun</u> ” say?	“a British tabloid daily newspaper which sells more copies than any other daily newspaper in the UK [...] [and] generally supports right-wing and nationalist political ideas” (LDEL: s.v. <i>Sun, The</i> )	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	Entä iltapäivälehdet, mitä <u>Sun</u> sanoo?	0:01:19	1
259	– It says you’re dead as a <u>dodo</u> . You’re not as dead as a <u>dodo</u> ! – All right, Sebastian. – You’re not as dead as a <u>dodo</u> !	an extinct species of flightless bird which lived on the island of Mauritius (ODE: s.v. <i>dodo</i> )	G <sub>TH</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Sen mukaan te olette “historiaa kuten <u>dodo</u> ”. Ettekä ole!	0:01:32	1
			G <sub>TH</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Rauhoitu.	0:01:38	7
			G <sub>TH</sub>	A <sub>VB</sub>	-Ette te ole historiaa kuten <u>dodo</u> .		1
260	– <u>A bag of pork scratchings</u> . Another <u>bag of pork scratchings</u> .	“small pieces of cooked pork skin usually eaten cold; often sold in bags in pubs” (LDEL: s.v. <i>scratchings</i> )	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>Pussi sianlihasuikaleita</u> .  Toinen <u>pussi sianlihasuikaleita</u> .	0:02:56 0:03:02	2 2
261	– Four pints of <u>snakebites</u> , please. – Do you got any ID?	a cocktail made by mixing cider and lager (ODE: s.v. <i>snakebite</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Neljä tuoppia <u>olutta ja siideriä</u> . -Onko teillä papereita?	0:03:17	5
262	– That’s so unfair! Hayley Chapman went down to the <u>Firkin</u> and they gave her four <u>Pernod and Blacks</u> .	a British chain of pubs; a cocktail made from Pernod liqueur and blackcurrant cordial	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tää ei oo reilua, Hayley Chapman meikkas ja meni <u>Firkiniin</u> -  ja sai neljä <u>Pernod-mustaherukkalikööriä</u> .	0:04:02 0:04:06	1 3
263	Over at Kelsey Grammar School...	see #189	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<i>Kelseyn yläasteella...</i>	0:05:41	6
264	– There are normally more people but <u>Hank Marvin’s</u> playing the <u>Pavilion</u> tonight.	a British guitarist (1941–) who has played in the British band “The Shadows”; the Pavilion Theatre and Ballroom, a venue in Bournemouth, Dorset (see Bournemouth 2007)	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Väkeä on yleensä enemmän, mutta <u>Marvinit</u> esiintyvät tänään.	0:10:29	9 (7, 1)* 7
265	– Because I may be <u>one or two pounds</u> overweight...	see #202	S <sub>SC</sub>	A <sub>VB</sub>	Minulla on ehkä <u>kilo</u> ylipainoa -	0:10:57	8
266	– Well, I want to lose about a <u>stone</u> . – <u>A stone</u> ? More like <u>five</u> !	see #202	S <sub>SC</sub>	A <sub>VB</sub>	Haluaisin laihduttaa <u>kuusi kilo</u> .	0:11:10	8
			S <sub>SC</sub>	A <sub>VB</sub>	- <u>Kuusi</u> ? Pikemminkin <u>30 kilo</u> .		8
267	– What time does <u>Sainsbury’s</u> shut tonight?	a British supermarket chain	C <sub>SC</sub>	A <sub>VB</sub>	Mihin aikaan <u>Sainsbury’s</u> menee kiinni tänään?	0:12:34	1
268	– Another <u>Bacardi and Coke</u> , please, Myfanwy. – Coming right up.	see #209	S <sub>TH</sub>	A <sub>VB</sub>	Toinen <u>Bacardi-cola</u> , Myfanwy. -Selvä.	0:13:01	8
269	– Gay <u>Nation of Islam</u> .	“a US black rights organization, which was founded in 1930 by Farad Mohammad. [...] Its members have included Malcolm X and Muhammad Ali.” (LDEL: s.v. <i>Nation of Islam, the</i> )	S <sub>TH</sub>	A <sub>VB</sub>	Homojen islamistinen <u>lahko</u> .	0:14:00	4
270	– Ooh, gay <u>trekkies</u> ! Now, that is right up your street. You love “ <u>Star Trek</u> ”, don’t you? – Well, I don’t like “ <u>Deep Space Nine</u> ”.	a Star Trek fan; a fictional universe created by the US screenwriter and producer Gene Roddenberry (1921–1991) in which a number of television programmes and films are set; a US science fiction television programme set in the Star Trek universe which first ran from 1993 to 1999	C <sub>TH</sub>	A <sub>VB</sub>	Homo-trekkiet, se on juuri sinulle sopivaa.	0:14:07	1
			C <sub>TH</sub>	A <sub>VB</sub>			1
			C <sub>TH</sub>	A <sub>VB</sub>	Sinähän rakastat <u>Star Trekiä</u> . -En pidä <u>Deep Space Ninesta</u> .	0:14:10	1

#	ST	Description	Type	Channels	TT	Time	Strategy
271	– Look, the gay <u>trekkies</u> have a meeting on Mondays at eight o'clock.	see #270	C <sub>TH</sub>	A <sub>VB</sub>	Homo-trekkiet kokoontuvat maanantaisin kahdeksalta.	0:14:18	1
272	– They don't look like " <u>Star Trek</u> " fans to me. – Of course they are.	see #270	C <sub>TH</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Eivät he näytä <u>Star Trek</u> -faneilta. -Totta kai he ovat.	0:14:28	9 (1, 2)
273	– I tell you, dear, he was hung like a <u>Klingon</u> !	"an imaginary race of fierce creatures, featuring in the television series <u>Star Trek</u> " (LDEL: s.v. <i>Klingon</i> )	C <sub>TH</sub>	A <sub>VB</sub>	Hänellä oli vehkeet kuin <u>klingtonilla</u> !	0:14:32	8
274	– Uhh, have you got any <u>Savlon</u> ? I'm red raw down here.	a brand of skin cream manufactured by the Swiss company Novartis	S <sub>TH</sub>	A <sub>VB</sub>	Onko sinulla <u>ihovoidetta</u> ? Nahka on ihan verillä.	0:15:15	4
275	With nothing on the telly but repeats of " <u>Dr Who</u> ", " <u>Medics</u> ", and that episode of " <u>Black Adder Two</u> " I'm in...	"a British series of television programmes for children, which started in 1963" (LDEL: s.v. <i>Dr Who</i> ); a British drama television programme that first ran from 1990 to 1995; a British comedy television programme that first ran from 1983 to 1989	C <sub>SC</sub> C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<i>Tv:stä tulee vain Dr. Whon uusia</i> , <i>Lekureita</i> -  <i>ja se Musta kyy, missä minä olen</i> -	0:15:21  0:15:23	1 2 9 (8, 7)
276	– That is " <u>Pride and Prejudice</u> ". – Yeah, I know.	a 1940 US film based on an 1813 novel by Jane Austen (1775–1817), a British novelist	C <sub>SC</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>VB</sub>	Mutta sehän on <u>Ylpeys ja ennakkoluulo</u> . -Tiedän.	0:15:35	8
277	– You like your <u>Chuck Norris</u> and your <u>Steven Seagal</u> 's. – Yeah, I know.	a US actor (1940–) who has appeared in a number of action films; a US actor (1951–) who has appeared in a number of action films	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sinähän pidät <u>Chuck Norrisista</u> ja <u>Steven Seagalista</u> . -Tiedän.	0:15:49	1 1
278	– Yeah, <u>Monster Trucks</u> , <u>Monster Trucks</u> , <u>Monster Trucks</u> , yeah.	a 1996 US VHS tape on motor sports entertainment, featuring modified automobiles	C <sub>TH</sub> C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	<u>Kunnon autoja</u> ...	0:16:49	5 7 7
279	– Well, umm, it's a <u>guinea</u> for the night but you must remember – this is a lady's house...	"(the value of) a former British gold coin, worth £ 1.05" (LDEL: s.v. <i>guinea</i> )	S <sub>SC</sub>	A <sub>VB</sub>	<u>Guinea</u> yöltä, mutta muistakaa että hienon naisen talossa -	0:18:15	1
280	– Yes, well, it was so exciting to pass the audition and actually get a place at <u>RADA</u> but the fees are just astronomical – over <u>six thousand pounds</u> a year.	"Royal Academy of Dramatic Art; a famous school in London for people who want to become actors" (LDEL: s.v. <i>RADA</i> ); see #40	C <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Oli jännittävää läpäistä pääsy-koe <u>teatterikorkeakouluun</u> -  mutta maksut ovat korkeat, yli <u>6 000 punttaa</u> vuodessa.	0:20:29  0:20:34	4 8
281	Tower blocks were introduced to Britain in the 1960s and were an instant success. [a sign saying " <u>Sandi Toksvig House</u> " appears]	a British comedienne and author (1958–) born in Denmark	C <sub>SC</sub>	V <sub>VB</sub>	<u>Tornitalot tulivat Britanniaan 1960-luvulla</u> -  <i>ja ne olivat heti menestys</i> .	0:19:01  0:19:04	7
282	– Well, <u>Sir Derek Jacobi</u> wrote a nice letter. – Terrible stutter. – And <u>Sir Anthony Hopkins</u> . – He's a "sir" now, is he? – Yes. He gave me two hundred <u>pounds</u> . – Bastard! He didn't send me a penny.	see #23; a British actor (1938–); a British actor (1937–); see #40	S <sub>SC</sub> C <sub>SC</sub> S <sub>SC</sub> C <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<u>Sir Derek Jacobi</u> lähetti mukavan kirjeen. -Kamala änkittäjä.  Ja <u>Sir Anthony Hopkins</u> . -Onko hänellä nykyään arvonimi?  Hän antoi <u>200 punttaa</u> . -Se paska! Ei lähettänyt minulle mitään.	0:20:44  0:20:49  0:20:53	1 1 1 1 8

#	ST	Description	Type	Channels	TT	Time	Strategy
283	– Ever since I was a boy I have always spent every penny I had on... – <u>Polo Mints</u> ?	“a type of hard, round, white sweet sold in the UK” (LDEL: s.v. <i>Polo</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Jo poikana kulutin jokaisen lanttini... - <u>Minttukarkkeihin</u> ?	0:21:01	4
284	– Yes, I’d better be off. I’m actually having tea with <u>Sir Ian McKellen</u> .	see #23; a British actor (1939–)	S <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Minun täytyy lähteä, menen teelle <u>Sir Ian McKellenin</u> kanssa.	0:21:59	1 1
285	– I’m meeting him at <u>the Savoy</u> . – Oh, I see. <u>A Sugar Puff</u> ?	“a very expensive famous hotel in central London, next to the River ‘Thames’” (LDEL: s.v. <i>Savoy, the</i> ); a British brand of breakfast cereals	C <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tapaan hänet <u>Savoyssa</u> . -Vai niin. <u>Sokerimuroja</u> ?	0:22:03	1 4
286	– Yeah, that’s right, opposite <u>IKEA</u> .	a Swedish furniture company	S <sub>TH</sub>	A <sub>VB</sub>	Aivan, <u>Ikeaa</u> vastapäätä.	0:22:55	1
287	– Yes, I shall be submitting a very positive review to “ <u>The Chronicle</u> ”.	the Newcastle Evening Chronicle, a regional newspaper	C <sub>SC</sub>	A <sub>VB</sub>	Kyllä, teen hyvin myönteisen arvostelun <u>Chronicleen</u> .	0:23:07	1
288	– Oh, just one thing. The three courses for <u>fifteen pounds</u> set menu – is that available on a Sunday?	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Vain yksi asia. Saako kolmen ruokalajin illallista sunnuntaina?	0:23:12	7
289	If you find it, please could you post it back to me, care of <u>the BBC</u> . Thank you.	see #61	C <sub>SC</sub>	A <sub>VB</sub>	<i>Jos löydätte sen, lähettäkää se minulle <u>BBC:hin</u>. Kiitos.</i>	0:24:52	1
290	– Sorry. Is <u>Geoff Capes</u> all right?	a British shot put athlete (1949–)	C <sub>SC</sub>	A <sub>VB</sub>	Anteeksi. Onko <u>Geoff Capes</u> hyvä?	0:25:48	1

#### LBe4

291	This is <u>a pub</u> . As we all know, the word “ <u>pub</u> ” is an acronym for “Phillip’s uncle’s boat”.	“(especially in Britain) a building, not a club or hotel, where alcohol may be bought and drunk during fixed hours” (LDEL: s.v. <i>pub</i> )	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	<i>Tämä on <u>pubi</u>. Kuten kaikki tietävät -  ”<u>pub</u>” on akronyymi sanoista ”Phillipin uljas baari”.</i>	0:03:48  0:03:51	8 8
292	– On the 11 <sup>th</sup> of April, it is alleged you went into the Erskine branch of <u>Superdrug</u> . Once there, you attempted to steal an eyeliner pencil and a can of <u>Red Bull</u> ...	“a British shop which sells medicines, soaps, shampoos, razors etc” (LDEL: s.v. <i>Superdrug</i> ); a brand of energy drink manufactured by the Austrian company Red Bull	S <sub>SC</sub> S <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	11. huhtikuuta te menitte Erskinen <u>kosmetiikkamyymälään</u> .  Siellä te yrititte varastaa rajuuskynän ja <u>energiajuomaa</u> -	0:05:37  0:05:42	4 4
293	– Right, but you admit you were in <u>Superdrug</u> at the time? – No, but yeah, but no...	see #292	S <sub>SC</sub>	A <sub>VB</sub>	Mutta myönnätkö olleenne <u>myymälässä</u> ? -Ei mut joo...	0:06:13	4
294	– Vicky, were you in <u>Superdrug</u> at the time? – No, but yeah, but no, but yeah, but no...	see #292	S <sub>SC</sub>	A <sub>VB</sub>	Vicky, olitko sinä <u>myymälässä</u> ? -Ei mut joo ei mut joo...	0:06:49	4
295	– Oh, I give up! – You know Craig, well, he felt up Amy on <u>the Corkscrew</u> at <u>Alton Towers</u> .	a specific type of roller coaster; “a large amusement park in Staffordshire, central England” (LDEL: s.v. <i>Alton Towers</i> )	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Luovutan. -Craig löysi vauvan <u>Korkkiruuvista</u> .	0:07:23	2 7
296	It’s Hilary o’clock, and Matthew Waterhouse is looking for work at his local <u>kissogram agency</u> .	an agency that provides “a service in which the messenger delivers a kiss instead of or as well as the message” (Encarta 2009: s.v. <i>kissagram</i> )	S <sub>SC</sub>	A <sub>VB</sub>	<i>Kello on Hilary –  ja Matthew Waterhouse haluaa <u>suukkosähkefirmaan</u>.</i>	0:07:32 0:07:33	2

#	ST	Description	Type	Channels	TT	Time	Strategy
297	– I wanna <u>be</u> a <u>kissogram</u> ! – We’re minicab’s, mate. <u>The kissogram</u> is next door.	a person who delivers kissograms; see #296	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Haluan <u>teh</u> dä <u>suukkosähkeitä</u> !  Tämä on taksiyhtiö, <u>suukko-</u> <u>sähkeet</u> ovat naapurissa.	0:07:37  0:07:41	2 2
298	– I wanna <u>be</u> a <u>kissogram</u> !	see #297	S <sub>SC</sub>	A <sub>VB</sub>	Haluan <u>teh</u> dä <u>suukkosähkeitä</u> !	0:07:46	2
299	– Here’s one for ya. <u>George Bernard Shaw</u> -o-gram.	“(1856–1950) an Irish writer famous especially for his clever plays which criticize society and the moral values of the time” (LDEL: s.v. <i>Shaw, George Bernard</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Tässä on yksi, <u>George Bernard Shaw</u> -sähke.	0:07:56	1
300	– <u>John McCarthy</u> -o-gram. – What happens there?	“(1957–) a British journalist who was kidnapped in 1986 in Lebanon, and was kept there as a hostage until he was set free in 1991” (LDEL: s.v. <i>McCarthy, John</i> )	C <sub>SC</sub>	A <sub>VB</sub>	<u>John McCarthy</u> -sähke. -Mitä siinä tapahtuu?	0:08:09	1
301	Over in Flange, at Kelsey <u>Grammar School</u> ...	see #189	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<i>Flangessa</i> <i>Kelseyn yläasteella...</i>	0:09:45	6
302	– So, <u>Edward the Second</u> divided by <u>Henry the Fifth</u> equals...?	the king of England (1284–1327) from 1307 to 1327; the king of England (1387–1422) from 1413 to 1422	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> A <sub>VB</sub> , V <sub>VB</sub>	<u>Edvard II</u> jaettuna <u>Henrik V</u> :llä on...	0:09:48	8 8
303	– Question Six. Determine the square root of <u>Popeye</u> .	a cartoon character created by US cartoonist Elzie Segar (1894–1938) in 1929 (KFS 2007)	C <sub>TH</sub>	A <sub>VB</sub> , V <sub>VB</sub>	Kysymys numero kuusi. Mikä on <u>Kippari-Kallen</u> neliöjuuri?	0:10:04	8
304	– He does a great <u>Otis the Aardvark</u> . Do <u>Otis the Aardvark</u> . – Mum...	a puppet presenter for Children’s BBC	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Hän osaa esittää hyvin <u>Otis</u> -maasikaa, tee se. -Äiti...	0:10:32	9 (1, 2) 7
305	– Yeah, we’ve just got a few more people to see, so... – Have you ever seen <u>The Snowman</u> ? You know, the cartoon.	a 1982 British animated movie	C <sub>SC</sub>	A <sub>VB</sub>	Tänne tulee vielä pari ihmistä. -Oletteko nähneet <u>Lumiukon</u> ?	0:10:36	8
306	– And can you tell me when <u>the Oliver Sacks biography</u> is back in?	a British author and neurologist (1933–)	C <sub>SC</sub>	A <sub>VB</sub>	Koska <u>Oliver Sachs</u> in <u>elämäkerta</u> on vapaa?	0:12:03	9 (1, 2)*
307	– No, I’ve taken that to <u>Oxfam</u> . – Well, I was halfway through <u>that Maeve Binchy</u> .	“one of the best known charity organizations in the UK, whose aim is to help people in poorer countries [...]. Oxfam gets some of its money by selling goods in its own shops [...]. These shops are especially known for selling used clothes, books, etc [...].” (LDEL: s.v. <i>Oxfam</i> ); a work by Maeve Binchy (1940–), an Irish novelist	S <sub>SC</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Vein sen <u>vaatekeräykseen</u> . - <u>Maeve Binchyn</u> kirja on kesken.	0:14:35	4 3
308	– We let Anne make her own way home. She’s earned <u>five pounds</u> today.	see #40	S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Anne saa mennä yksin kotiin, hän ansaitsi tänään <u>viisi puntaa</u> .	0:16:16	8
309	At TV Centre, <u>the BBC</u> continues to fulfil its charter to educate, entertain, inform, and provide work for <u>Patrick Kielty</u> .	the BBC Television Centre in London; see #61; a British comedian (1971–)	C <sub>SC</sub> C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , V <sub>VB</sub> A <sub>VB</sub>	<u>Tv-keskuksessa BBC</u> <u>suorittaa oman tehtävänsä</u> .  <i>Se sivistää,</i> <i>viihdyttää, antaa tietoja –</i>  <i>ja tarjoaa työtä</i> <i>Patrick Kieltylle.</i>	0:16:31  0:16:37  0:16:39	2 1 1



#	ST	Description	Type	Channels	TT	Time	Strategy
310	Thank you, <u>Raworth</u> . As I'm standing here outside <u>Highgrove Church</u> ...	Sophie Raworth (1968–), a British newsreader on BBC; a church in Bristol, England	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	<i>Kiitos, <u>Raworth</u>. Olen <u>Highgroven kirkon</u> edessä -</i>	0:17:00	1 9 (1, 2)
311	<u>Prince Charles</u> , there. He has magical powers.	“(1948–) the first son of the British queen, Elizabeth II” (LDEL: s.v. <i>Charles, Prince</i> )	S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<i>Siinä on <u>prinssi Charles</u>, hänellä on taikavoimia.</i>	0:17:09	9 (2, 1)
312	<u>Prince Edward</u> , sadly without his beautiful wife <u>Griff Rhys Jones</u> .	“(1964–) the youngest son of the British queen Elizabeth II. [...] He married Sophie Rhys-Jones in 1999 [...]” (LDEL: s.v. <i>Edward, Prince</i> ); Griffith Rhys Jones, a British comedian (1953–)	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	<i><u>Prinssi Edward</u> on ilman vaimoaa, kaunista <u>Griff Rhys Jonesia</u>.</i>	0:17:12	9 (2, 1) 1
313	<u>Prince Andrew</u> , there, with a very young <u>Sarah Ferguson</u> .	“(1960–) the third child of the British queen, Elizabeth II. [...] In 1986 he married Sarah Ferguson, but they were divorced in 1996” (LDEL: s.v. <i>Andrew, Prince</i> ); the Duchess of York (1959–) and the former wife of Prince Andrew	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , V <sub>NVB</sub>	<i><u>Prinssi Andrew</u> on varsin nuoren <u>Sarah Fergusonin</u> seurassa.</i>	0:17:17	9 (2, 1) 1
314	And, light of my life, <u>Princess Royal Anne</u> .	“(1950–) the second child and only daughter of the British queen, Elizabeth II” (LDEL: s.v. <i>Anne, Princess</i> )	S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<i>Sekä elämäni valo, <u>prinsessa Anne</u>.</i>	0:17:30	9 (2, 7, 1)
315	Everyone in Britain loves the opera. Go to any bus stop or factory floor, and all you hear is <u>Don Giovanni</u> this, <u>Rigoletto</u> that.	a 1787 opera by Wolfgang Amadeus Mozart, an Austrian composer; an 1851 opera by Giuseppe Verdi, an Italian composer	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> , V <sub>NVB</sub>	<i>Kaikki Britanniassa rakastavat oopperaa.</i>  <i>Jokaisella bussipysäkillä ja tehtaalla puhutaan vain -</i>  <i><u>Don Giovannista</u> ja <u>Rigolettosta</u>.</i>	0:19:38  0:19:40  0:19:44	1  1
316	– I don't know! – Give him a <u>Polo</u> .	see #283	S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<i>En minä tiedä! -Annetaan hänelle <u>Polo-minttukarkki</u>.</i>	0:20:21	3
317	– Let's see. Got it. <u>Tic Tac</u> .	a brand of sweets manufactured by the Italian company Ferrero	S <sub>TH</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<i>Katsotaanpa. Löytyi, <u>TicTac-karkki</u>.</i>	0:20:38	3
318	– Neville, we're gonna have to open the <u>Extra Strong</u> .	Trebor Extra Strong Mints, a brand of sweets manufactured by the British company Cadbury Trebor Bassett	S <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<i>Neville, meidän täytyy ottaa käyttöön <u>erikoisvahvat</u>.</i>	0:21:08	2
319	– Me and <u>Mollie Sugden</u> were friends from the old days, and this was years before “ <u>Are You Being Served?</u> ”.	see #246; see #213	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<i>Tunsin <u>Mollie Sugdenin</u> jo ennen <u>Are You Being Served</u> -sarjaa.</i>	0:26:13	1 3
320	– And then I just happened to get chatting to these nice people about being <u>Mollie Sugden's</u> bridesmaid.	see #246	C <sub>SC</sub>	A <sub>VB</sub>	<i>Mutta satuin kertomaan heille <u>Mollie Sugdenin</u> häistä.</i>	0:26:36	1
321	– ...and they played <u>The Beatles</u> and there was dancing and... – I went to school with <u>Paul McCartney</u> .	a British pop group; a member of The Beatles (1942–)	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<i>Soitettiin <u>Beatlesia</u>...</i>  <i>Kävin samaa koulua kuin <u>Paul McCartney</u>.</i>	0:26:45  0:26:47	1 1
322	– Yeah, and then <u>Mollie Sugden</u> , whose bridesmaid I was... – Did you ever meet <u>John Lennon</u> ?	see #246; a member of The Beatles (1940–1980)	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<i><u>Mollie Sugden</u>, jonka morsiusneito olin... -Tapasitko <u>Lennonin</u>?</i>	0:26:59	1 9 (7, 1)

#	ST	Description	Type	Channels	TT	Time	Strategy
323	– But <u>Beatles</u> aren't really going any more. Anyway, I said to Mollie, I said to her...	see #321	C <sub>SC</sub>	A <sub>VB</sub>	<u>Beatles</u> ei ole enää mitään. Sanoin siis Mollielle...	0:27:10	1
324	– I love <u>The Beatles</u> , I've got all their tapes. Yeah, I play them in the car.	see #321	C <sub>SC</sub>	A <sub>VB</sub>	Rakastan <u>Beatlesia</u> , soitan heidän nauhojaan autossa.	0:27:14	1
325	– Excuse us. – But he was at school with <u>Paul McCartney</u> .	see #321	C <sub>SC</sub>	A <sub>VB</sub>	Anteeksi. -Mutta hän kävi samaa koulua kuin <u>Paul McCartney</u> .	0:27:24	1
326	– Yeah, and I was <u>Mollie Sugden's</u> bridesmaid and I don't go on about it.	see #246	C <sub>SC</sub>	A <sub>VB</sub>	Olin <u>Mollie Sugdenin</u> morsiusneito enkä silti jauha siitä.	0:27:28	1

### LBe5

327	<u>Ten Downing Street</u> is the home of the Prime Minister.	see #181	G <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<u>Downing Street 10:ssä</u> on pääministerin koti.	0:03:32	1
328	– I'll take a few questions. – Boyd Hilton, " <u>Smash Hits</u> ".	"a British music magazine for young people" (LDEL: s.v. <i>Smash Hits</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Vastaan pariin kysymykseen. -Boyd Hilton, <u>Smash Hits</u> .	0:03:59	1
329	– Prime Minister, do you admit that <u>the Foreign Secretary</u> lied to <u>the House</u> ?	see #231; the House of Commons, "the more powerful of the two parts of the British or Canadian parliaments" (LDEL: s.v. <i>House of Commons, the</i> )	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Myönnätkö <u>ulkoministerin</u> valehdelleen <u>alahuoneelle</u> ?	0:04:04	8 8
330	– I've answered that question already. Next. – Greg Davis, " <u>Puzzler</u> ".	a puzzle magazine published by the British company Puzzler Media	C <sub>SC</sub>	A <sub>VB</sub>	Vastasin jo tuohon kysymykseen. -Greg Davis, <u>Ristisana</u> .	0:04:08	5
331	– Angus Thomas, " <u>Kerrang!</u> ". Who's the next to go from your cabinet?	a rock magazine published by the British company EMAP	C <sub>SC</sub>	A <sub>VB</sub>	Angus Thomas, <u>Kerrang</u> . Kuka ministeri lähtee seuraavaksi?	0:04:16	1
332	– Roy Sloan, " <u>Whizzer and Chips</u> ".	a British comic	C <sub>SC</sub>	A <sub>VB</sub>	Roy Sloan, <u>Sarjis</u> .	0:04:23	4
333	– Roger Wakeley, " <u>Asian Babes</u> ".	a British pornographic magazine	C <sub>SC</sub>	A <sub>VB</sub>	Roger Wakely, <u>Aasialaiset hanit</u> .	0:04:51	2
334	– George Paxton, " <u>Daily Telegraph</u> ".	see #256	C <sub>SC</sub>	A <sub>VB</sub>	George Paxton, <u>Daily Telegraph</u> .	0:05:00	1
335	– Who's your favourite member of <u>Westlife</u> ?	an Irish pop group	C <sub>TH</sub>	A <sub>VB</sub>	Kuka on suosikkijäsenenne <u>Westlife-yhtyeessä</u> ?	0:05:02	3
336	– This is when we first met, this is that detention we shared together, dropped a little here when I didn't cast you to the school play, school trip to <u>Calais</u> .	a town in northern France	G <sub>TH</sub>	A <sub>VB</sub>	Tässä tapasimme ensi kertaa, yhteinen jälki-istuntomme -  käyrä putosi kun en valinnut sinua koulunäytelmään -  koulun matka <u>Calaisiin</u> -	0:07:13  0:07:17  0:07:21	1
337	– It's one-two o'clock, and at Kelsey <u>Grammar School</u> ...	see #189	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<u>Kello on yksi kaksi ja Kelseyn yläasteella</u> -	0:07:49	6

#	ST	Description	Type	Channels	TT	Time	Strategy
338	– It all looks a bit involved, really. Now, how about that book I was telling you about in the van, about the cave boy who lived in a rubbish tip – “ <u>Stig of the Dump</u> ”.	a 1963 British children’s novel written by Clive King (1924–)	C <sub>SC</sub>	A <sub>VB</sub>	Näyttää aika vaikeaselkoiselta. Entä se kirja josta kerroin?  Kaatopaikalla asuva luolapoika, <i>Kaatopaikan Stig</i> .	0:09:17  0:09:23	9 (1, 2)
339	– Should we see if we can find “ <u>Stig of the Dump</u> ”? – That one.	see #338	C <sub>SC</sub>	A <sub>VB</sub>	Mennäänkö katsomaan, löytyykö <i>Kaatopaikan Stig</i> ? -Tuo.	0:09:45	9 (1, 2)
340	– It is not <u>Mufti Day</u> , is it? 7.30 p.m., arrive at restaurant...	“a day on which school students are permitted to wear casual clothes rather than uniforms, as a fundraising exercise” (Encarta 2009: s.v. <i>mufti day</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Eikö ole <u>koulupukupakko</u> ? 19.30 ravintolassa...	0:10:49	5
341	– Hello. <u>Meals on wheels</u> for Kitty Chumley. – Oh, yes, yes. Do come in.	“a service which provides hot meals to old or sick people in their homes, delivered by car by the Social Services or the WRVS in Britain” (LDEL: s.v. <i>meals on wheels</i> )	S <sub>SC</sub>	A <sub>VB</sub>	<u>Toin ruokaa</u> Kitty Chumleylle. -Aivan. Tulkaa toki sisään.	0:11:20	5
342	– I mean Kitty doesn’t like swedes. – And there’s a choice of <u>Arctic Roll</u> or a peach.	manufactured by the British company Birds Eye, a brand of dessert made of ice cream and sponge	S <sub>SC</sub>	A <sub>VB</sub>	Tai siis Kitty. -Sitten joko <u>jäätelötorttua</u> tai persikka.	0:11:37	4
343	– Good afternoon, <u>Miss Bond</u> . That’s lovely. Straight through. – Thank you very much. – <u>Jennie!</u> Jennie! – Sorry, Peter, I can’t help you now.	Jennie Bond (1950–), a British journalist who was the BBC’s Royal Correspondent from 1989 to 2003 (BBC 2003)	C <sub>SC</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	Päivää, <u>neiti Bond</u> . -Päivää.  <u>Jennie!</u> -Anteeksi, Peter. En voi auttaa sinua.	0:14:15  0:14:17	9 (2, 1)
344	– Foreword by <u>John Major</u> . – No, thanks.	a British politician (1943–) who was Prime Minister from 1990 to 1997	S <sub>SC</sub>	A <sub>VB</sub>	<u>John Majorin</u> esipuhe. -Ei kiitos.	0:14:57	1
345	– Complete set of “ <u>Black Adder</u> ”, there. – Yeah, ok. I’ll take it. No, hang on, there’s no “ <u>Black Adder Three</u> ”. I think I’ll leave it.	see #275	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	Siinä on kaikki <u>Mustat</u> kyyt.  Otan sen.  Ei, mutta siinä ei olekaan <u>kolmosta</u> . En otakaan niitä.	0:15:05  0:15:08  0:15:10	8 5
346	– You’re under. What you see before you is a complete set of “ <u>Black Adder</u> ” videos. There was no “ <u>Black Adder Three</u> ”. Anyway, it’s called “ <u>Black Adder the Third</u> ”.	see #275	C <sub>SC</sub> C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Olet hypnoosissa. Edessäsi on -  täydellinen kokoelma. <i>Musta kyy III:a</i> ei ole.	0:15:17  0:15:20	7 8 7
347	– You, uh... You like “ <u>Red Dwarf</u> ”? We’ve got the whole first series there...	a British science fiction television programme that first ran from 1988 to 1999	C <sub>SC</sub>	A <sub>VB</sub>	Pidätkö <i>Red Dwarfista</i> ? Tässä on koko sarja.	0:15:38	1
348	– You’re under. You did not, repeat, you did not tape “ <u>Red Dwarf</u> ” off television...	see #347	C <sub>SC</sub>	A <sub>VB</sub>	Olet hypnoosissa. Et nauhoittanut <i>Red Dwarfia</i> tv:stä -	0:15:53	1

#	ST	Description	Type	Channels	TT	Time	Strategy
349	– You’re under. “Paul Merton in Galton and Simpson’s” “The Blood Donor” was hilarious and just as funny as when Tony Hancock did it.	first screened from 1996 to 1997, an ITV television comedy series which starred Paul Merton, a British comedian (1957–), and was written by Ray Galton (1930–) and Alan Simpson (1929–), two British scriptwriters (Oliver 2009); the name of a 1961 episode in the television programme <i>Hancock’s Half Hour</i> ; “(1924–68) a British comedian known especially for his show on radio and television called <i>Hancock’s Half Hour</i> ” (LDEL: s.v. <i>Hancock, Tony</i> )	C <sub>SC</sub> C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , V <sub>VB</sub> A <sub>VB</sub>	Olet hypnoosissa. <i>Blood Donor</i> oli ratkiriemukas –  ja yhtä hauska kuin Tony Hancockin aikoina. Olet taas täällä.	0:16:20  0:16:23	7 1 1
350	This man is theatrical producer Sir Michael Craze. Sir Michael currently has over 3,000 musicals running in the West End.	see #23; “the western part of central London, which is London’s main shopping and entertainment centre, with many large stores, cinemas and theatres, and hotels and restaurants” (LDEL: s.v. <i>West End, the</i> )	S <sub>SC</sub> S <sub>SC</sub> G <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<i>Tämä mies on teatterituottaja Sir Michael Craze.</i>  <i>Michaelilla on 3 000 musikaalia West Endissä.</i>	0:16:37  0:16:41	1 7 1
351	– How about a musical version of the film “Scum”?	a 1979 British film	C <sub>SC</sub>	A <sub>VB</sub>	Musikaaliversio elokuvasta <i>Kapina nuorisovankilassa</i> .	0:16:49	8
352	– I’m not actually looking to put anything on at the moment, so... – Got another one. “Ceefax, the Musical”! We open on a giant Ceefax – a thousand Vietnamese children come on in rags.	“a teletext service provided by the BBC” (ODE: s.v. <i>Ceefax</i> )	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	En etsi tällä hetkellä mitään. -Entä Teksti-tv-musikaali?  Alkaa valtavalla teksti-tv:llä, tuhat vietnamilaislasta lavalla.	0:17:06  0:17:11	4 4
353	– I’m not sure that’s quite right for the West End. – A thousand Vietnamese children in rags!	see #350	G <sub>SC</sub>	A <sub>VB</sub>	Se ei taida ihan sopia West Endiin. -Tuhat lasta ryysyissä!	0:17:21	1
354	– No. – Got another one. How about a musical adaptation of David Baddiel?	a British author and comedian (1964–)	C <sub>SC</sub>	A <sub>VB</sub>	Ei. -Entä musikaaliversio koomikko David Baddielista?	0:17:57	3
355	– No. – Got another one. “Dangerous Liaisons, the Musical”.	a 1988 American film	C <sub>TH</sub>	A <sub>VB</sub>	Ei. -Valheet ja viettelijät -musikaali.	0:18:02	8
356	At Robert Downey Junior School in Area 52...	a US actor (1965–)	C <sub>TH</sub>	A <sub>VB</sub>	<i>Robert Downey Junior -koulussa alueella 52 -</i>	0:20:30	9 (1, 2)
357	– Where’s Fatima Whitbread? – Guernsey. Apparently she had no idea about today. That’s Jayne Torvill management for you!	a former British javelin thrower (1961–); an island in the English Channel that belongs to the UK; a former British ice dancer (1957–) and Olympic gold medallist	C <sub>SC</sub> G <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Entä Fatima Whitbread? -Guernseyssa.  Hän ei tiennyt tästä. Jayne Torvillin manageritoimisto...	0:20:47  0:20:51	1 1 1

#	ST	Description	Type	Channels	TT	Time	Strategy
358	<ul style="list-style-type: none"> <li>– That’s gone.</li> <li>– <u>Steve Cram</u>, remind me.</li> <li>– Crammy? The Cramster? Won the 1,500 metre gold, used to promote “Start”?</li> <li>– I don’t think the children are gonna remember him.</li> </ul>	a former British middle distance runner (1960–); Kellogg’s Start, a type of cereal manufactured by the US Kellogg Company which was first promoted by Steve Cram in 1984 (Kellogg’s 2006)	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Unohdetaan se. -Kuka on <u>Steve Cram</u> ?  Crammy? Cramster? Voitti kultaa 1 500 metrillä.  Hän mainosti <u>nuorten valmennusta</u> . -Lapset eivät muista häntä.	0:21:10  0:21:12  0:21:16	1 5
359	<ul style="list-style-type: none"> <li>– Well, it went down very well at <u>the Countryside March</u>.</li> <li>– No, sorry.</li> </ul>	organised in support of rural communities, a demonstration with approximately 400,000 participants which took place in London in September, 2002 (BBC 2002)	S <sub>SC</sub>	A <sub>VB</sub>	<u>Maanviljelijät</u> pitivät siitä. -Ei käy.	0:21:36	5
360	<ul style="list-style-type: none"> <li>– Like a nice biscuit to go with it? Nice <u>Penguin</u>? What now, love?</li> <li>– Ivor used to love <u>Penguins</u>, it always makes me think of him.</li> </ul>	a brand of chocolate biscuit bars manufactured by the British company United Biscuits	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Haluatko sen kanssa keksiä, vaikka <u>Penguinin</u> ?  Mitä nyt? -Ivor piti niistä, se tuo aina mieleen hänet.	0:23:21  0:23:27	1 7
361	– I’m having <u>an Options</u> . Does anyone want one?	a brand of hot chocolate manufactured by the British company R. Twining & Co Limited	S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Minä otan <u>kaakaota</u> , ottaako joku muukin?	0:25:19	4
362	<ul style="list-style-type: none"> <li>– Ian!</li> <li>– Yeah?</li> <li>– I’ve just spoken to <u>Mr McWhirter</u> and he says you’re not allowed to use <u>Sellotape</u>.</li> <li>– What? Not any?</li> </ul>	see #254; a British brand of adhesive tape	C <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	Ian, puhuin juuri <u>herra McWurterin</u> kanssa -  ja hän sanoi, että <u>teippiä</u> ei saa käyttää. -Eikö yhtään?	0:27:36  0:27:39	9 (2, 1)* 4

**LBe6**

363	...sold to Germany a year later for <u>a pfennig</u> and a promise of a kiss.	“a small German coin worth one hundredth (1/100) of a mark” (LDEL: s.v. <i>pfennig</i> )	S <sub>TH</sub>	A <sub>VB</sub>	<i>ja myytiin Saksalle <u>pfennigillä</u> ja lupauksesta suudelmasta.</i>	0:00:09	1
364	Inside <u>Ten Downing Street</u> , the Prime Minister is having a meeting with <u>Chancellor of the Exchequer</u> .	see #181; see #182	G <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	<i><u>Downing Street 10:ssä pääministeri tapaa valtiovarainministerin.</u></i>	0:00:30	1 8
365	Of course, when I say “the Prime Minister”, I don’t mean the real Prime Minister. I just mean that guy out of “ <u>Buffy</u> ”.	Buffy the Vampire Slayer, a US television programme that first ran from 1997 to 2003	C <sub>TH</sub>	A <sub>VB</sub>	<i>Kun puhun <u>pääministeristä</u>,            en tarkoita oikeaa pääministeriä –             vaan sitä tyyppiä <u>Buffyssa</u>.</i>	0:00:36  0:00:40	1
366	– I heard that you had a private meeting with <u>the Home Secretary</u> this morning.	see #217	S <sub>SC</sub>	A <sub>VB</sub>	Kuulin että tapasit <u>sisäministerin</u> tänä aamuna.	0:01:45	8
367	<ul style="list-style-type: none"> <li>– I am going to make my announcement in <u>the House</u> tomorrow.</li> <li>– Sebastian, would you like to show the ex-<u>Chancellor</u> out, now.</li> </ul>	see #329; see #182	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Kerron siitä huomenna <u>alahuoneessa</u> .  Sebastian, saata entinen <u>ministeri</u> ulos.	0:02:18  0:02:20	8 4

#	ST	Description	Type	Channels	TT	Time	Strategy
368	– Well, I’m sorry, but <u>Richard O’Sullivan</u> doesn’t get out of bed for less than <u>fifty pounds</u> . Good day!	a British actor (1944–); see #40	C <sub>SC</sub> S <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>Richard O’Sullivan</u> ei nouse ylös alle <u>50 punnan</u> . Kuulemiin.	0:03:05	1 8
369	– Anyway, I’ve had a fax this morning from <u>Euston Films</u> . Now, where is it?	a British television production company which was founded in 1971 and disbanded in 1992	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub>	Sain faksin <u>Euston Filmsistä</u> . Mihin minä sen laitoinkaan?	0:03:29	1
370	– “Sonia Chance, the new head of ITV, has requested a brand new series of ‘Minder’ to go into production in the spring. Would Dennis be interested?”	“Independent Television; one of the five main television stations in the UK” (LDEL: s.v. <i>ITV</i> ); a British television drama series that first ran from 1979 to 1994	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	“Sonia Chance, <i>ITV:n</i> uusi pomo haluaa <u>uuden sarjan</u> ” –  ”joka menee tuotantoon keväällä. Olisiko Dennis kiinnostunut?”	0:03:46  0:03:50	1 4
371	– Now, I’ve done a ring round. <u>George Cole</u> ’s on board, and they’re talking to <u>Dave the Barman</u> ’s people.	a British actor (1925–) who played in the television drama series <i>Minder</i> ; a character in <i>Minder</i> played by Glynn Edwards (1931–), a British actor	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>George Cole</u> on mukana ja baari- <u>mikko-Daven</u> väkeä jututetaan.	0:04:03	1 9 (1, 2)
372	– Oh, so you want me to reprise my role as <u>Terry McCann</u> ...	a character in <i>Minder</i> played by Dennis Waterman (1948–), a British actor	C <sub>SC</sub>	A <sub>VB</sub>	Haluat siis että omaksun taas roolini <u>Terry McCannina</u> -	0:04:37	1
373	– It’s true. Nathan reckons he put his hand down there and pulled out a bag of <u>Jelly Tots</u> .	a brand of sweets manufactured by the company Nestlé UK	S <sub>SC</sub>	A <sub>VB</sub>	Se on totta, Nathan otti sieltä pussin <u>hedelmäkarkkeja</u> .	0:05:27	4
374	– Shut up! You don’t know what you’re talkin’ about! Anyway, she dared Melody she wouldn’t nick a <u>Hubba Bubba</u> off Darren Sheen...	a brand of chewing gum manufactured by the US company Wrigley	S <sub>TH</sub>	A <sub>VB</sub>	Et tiä mistä puhut. Se käski Melodyn viedä <u>purkkaa</u> Darrenilta -	0:06:18	4
375	– You may have seen him on “ <u>They Think It’s All Over</u> ”. Please, give it up...	a BBC sports quiz show that first ran from 1995 to 2006	C <sub>SC</sub>	A <sub>VB</sub>	Olette ehkä nähneet hänet <u>tv-visailussa</u> . Annetaan aplodit -	0:07:32	4
376	– It’s just a <u>Tracker</u> bar. – Just a <u>Tracker</u> bar, he says. I don’t know why I bother.	a brand of low-calorie chocolate bar manufactured by the US company Mars Inc	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , V <sub>NVB</sub>	Pelkkä vähäkalorinen patukka. -En tajua, miksi edes yritän.	0:10:29	4 7
377	– What were we watching, children? – “ <u>Naked Video</u> ”. – Oh, yes, “ <u>The Naked Video</u> ” comedy show. And the sprites were a’talkin’ and a’laughin’...	a BBC comedy programme that first ran from 1986 to 1991	C <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Mitä me katselimme, lapset? - <u>Naked Videota</u> .  Aivan, sitä <u>komediasarjaa</u> . Keijut puhuivat ja nauroivat -	0:11:42  0:11:45	1 9 (7, 2)
378	– He enters a room, and with a budget of just <u>five hundred pounds</u> ...	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Hän tulee huoneeseen ja pelkällä <u>500 punnan</u> budjetilla -	0:12:30	8
379	– We can go to <u>Rome</u> , or <u>Barcelona</u> , or <u>Florida</u> .	the capital of Italy; a large city in Catalonia, Spain; a state in the southeast of the United States	G <sub>TH</sub> G <sub>TH</sub> G <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	Voisimme mennä <u>Roomaan</u> , <u>Barcelonaan</u> tai <u>Floridaan</u> .	0:16:13	8 1 1
380	– You can go to <u>Florida</u> very cheap now. – Helsinki.	see #379	G <sub>TH</sub>	A <sub>VB</sub>	<u>Floridaan</u> pääsee halvalla juuri nyt. -Helsinki.	0:16:17	1
381	I wanna go to <u>Florida</u> .	see #379	G <sub>TH</sub>	A <sub>VB</sub>	<u>Haluan Floridaan</u> .	0:16:36	1
382	At Kelsey <u>Grammar School</u> . Mister Cleeves is busy taking the register.	see #189	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<u>Kelseyn yläasteella</u> herra Cleeves pitää nimenhuudon.	0:16:41	6

#	ST	Description	Type	Channels	TT	Time	Strategy
383	– Right, just a couple of points from the headmaster: any boys who signed for the school trip to the Moon need to pay their deposit by Friday – that’s <u>five pounds</u> .	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Rehtorilla on pari asiaa. Kuuhun luokkaretkelle lähtevien - pitää hoitaa maksu perjantaihin mennessä, siis <u>viisi punttaa</u> .	0:16:55 0:17:01	8
384	– <u>The bring-and-buy sale</u> on Sunday at the car park raised over <u>thirty-six million pounds</u> for the Ethiopian famine. Well done.	“a sale, usually to raise money for a charity, where people bring goods to be sold and buy goods brought by other people” (LDELC: s.v. <i>bring-and-buy sale</i> ); see #40	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sunnuntain <u>kirpputori</u> pysäköintialueella - keräsi yli <u>36 miljoonaa punttaa</u> Etiopian nälkäänäkeville, hyvä.	0:17:04 0:17:08	8 8
385	Minewhile, at the offices of <u>the Royal Shakespeare Company</u> ...	“a British theatre company that performs plays by Shakespeare and other writers. It performs mainly in the Barbican (in London) and in Stratford-upon-Avon. Its actors are regarded as being extremely good.” (LDELC: s.v. <i>Royal Shakespeare Company, the</i> )	C <sub>SC</sub>	A <sub>VB</sub>	<i>Sillä aikaa <u>Royal Shakespeare Companyn</u> tiloissa...</i>	0:17:12	1
386	– Raif here wanted to audition for the part of the boy in <u>Henry the Fifth</u> .	a play by William Shakespeare	C <sub>SC</sub>	A <sub>VB</sub>	Raif halusi hakea pojan roolia <u>Henrik V:ssä</u> .	0:17:23	8
387	– “You may have seen me in ‘ <u>The Demon Headmaster</u> ’.” Were you in that?	a BBC television programme for children that first ran from 1996 to 1998	C <sub>SC</sub>	A <sub>VB</sub>	“Näitte ehkä minut <u>Riivatussa rehtorissa</u> .” Olitko siinä?”	0:18:11	8
388	– “I’ve always loved Shakespeare’s plays, and I’m delighted to hear that he has written a new one.”	William Shakespeare (1564–1616), a British playwright	C <sub>SC</sub>	A <sub>VB</sub>	“Pidän Shakespearen näytelmistä” -  “ja ilahduin kuullessani, että hän kirjoitti uuden.”	0:18:24 0:18:26	1
389	– “I would be a brilliant boy in it or even <u>Henry the Fifth</u> himself.”	a character in William Shakespeare’s play	C <sub>SC</sub>	A <sub>VB</sub>	“Olisin loistava poika siinä tai jopa <u>Henrik V</u> itse.”	0:18:38	8
390	– Brackets – “Did you see ‘ <u>Bodger and Badger</u> ’?” – close brackets.	a BBC children’s television comedy series in which one of the main characters is a badger	C <sub>SC</sub>	A <sub>VB</sub>	“Suluissa: näittekö sen <u>mäyräjutun</u> ?”	0:18:42	5
391	– Now, well you see, we’ve always had <u>Jonathan Pryce</u> in place for the King.	a British actor (1947–)	C <sub>SC</sub>	A <sub>VB</sub>	<u>Jonathan Pryce</u> esittää kuningasta.	0:18:47	1
392	– Oh, I forgot to set the video for “ <u>Room 101</u> ”.	a BBC comedy programme	C <sub>SC</sub>	A <sub>VB</sub>	Unohdin laittaa videon ajastimen päälle.	0:20:04	7
393	– “Chapter One. <u>Genesis</u> .”	the title of the first book of the Bible	C <sub>TH</sub>	A <sub>VB</sub>	Luku yksi, <u>ensimmäinen Mooseksen kirja</u> .	0:20:54	8
394	– Golden Graeme. <u>Doctor Graeme Garden</u> cut up and covered in delicious gold.	a British actor (1943–) who is also a doctor	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	Kultainen Graeme, <u>tohtori Graeme Garden</u> kultapäällysteisenä.	0:21:59	9 (2, 1)
395	– <u>Rice Krispies</u> . – No.	a brand of breakfast cereals manufactured by the US Kellogg Company	S <sub>TH</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<u>Riisimuroja</u> . -Ei.	0:22:19	4

LBe7							
#	ST	Description	Type	Channels	TT	Time	Strategy
396	– You know Amanda Kaye, right? Well, she told Ian Buchan she'd do it for a <u>Creme Egg</u> . – So, you're fine. Good. And how's the baby?	a brand of chocolate eggs manufactured by the British company Cadbury Trebor Bassett	S <sub>SC</sub>	A <sub>VB</sub>	Tiedätsä Amanda Kayen? Se sano Ian Buchanille -  et tekee sen <u>suklaamunasta</u> . -Hyvää siis kuuluu. Entä lapsi?	0:00:53  0:00:56	4
397	– Vicky, where is the baby? – Swapped it for a <u>Westlife CD</u> . – How could you do that?	see #335	C <sub>TH</sub>	A <sub>VB</sub>	Vicky, missä lapsi on?  Vaihdoin sen <u>Westlifen cd:hen</u> . -Miten sinä saatoit tehdä niin?	0:01:42  0:01:45	1
398	– A legend has it that <u>Charles I</u> stopped off there to get his horse's shoes changed.	“(1600–49) the king of England, Scotland, and Ireland from 1625 to 1649” (LDEL: s.v. <i>Charles I, King</i> )	S <sub>SC</sub>	A <sub>VB</sub>	Tarun mukaan <u>Kaarle I</u> pysähtyi siellä kengittämään hevosensa.	0:08:35	8
399	– Quiet! <u>Liza Minnelli</u> !	a US actress (1946–)	C <sub>TH</sub>	A <sub>VB</sub>	Hiljaa! <u>Liza Minnelli</u> !	0:10:13	1
400	Meanwhile, it is a sad day at <u>Sandi Toksvig House</u> .	a British author and comedienne (1958–)	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub>	<i>Sillä aikaa <u>Sandi Toksvig House</u>ssa on surullinen päivä.</i>	0:12:41	1
401	– You know “ <u>Snakes and Ladders</u> ”? Well, it's like “ <u>Snakes and Ladders</u> ”, but with snakes.	“a type of board game for children, with special spaces on the board with pictures of ladders, which help you move forward more quickly, and other spaces with pictures of snakes [...], which move you backwards so that you lose your advantage” (LDEL: s.v. <i>Snakes and Ladders</i> )	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Tiedätkö <u>Käärmeet ja tikkaat -pelin</u> ? Tässä on vain käärmeitä.	0:14:25	9 (2, 3) 7
402	At Kelsey <u>Grammar School</u> , a new term is beginning.	see #189	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub>	<i>Kelseyn <u>yläasteella</u> alkaa uusi lukukausi.</i>	0:16:28	6
403	– What? – I got it out of <u>Nigella Lawson's</u> book.	“(1960–) a British journalist, cookery writer, and television presenter who is known for her enthusiasm about food [...]. She has made many television programmes about cooking, and has written several books.” (LDEL: s.v. <i>Lawson, Nigella</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Mitä? -Löysin sen <u>Nigella Lawsonin</u> kirjasta.	0:17:06	1
404	Today, some child actors are auditioning for a production of “ <u>Bugsy Malone</u> ”.	a 1976 British musical film of which a stage adaptation has also been made	C <sub>TH</sub>	A <sub>VB</sub>	<i>Tänään lapsinäyttelijät <u>hakevat roolia Bugsy Malonessa</u>.</i>	0:17:51	1
405	– Oh, don't forget your tap shoes, and tell them your cousin was on “ <u>Double Dare</u> ”!	a US game show for children that first ran from 1986 to 1993	C <sub>TH</sub>	A <sub>VB</sub>	Älä unohda steppikenkiä ja sano, että serkkusi oli <u>Double Daressa</u> .	0:18:11	1
406	– Just so Raif can go to <u>Italia Conti</u> . – So, it's good, then?	a world-renowned theatre arts training school which is the oldest of its kind in Britain (Italia Conti 2009)	C <sub>SC</sub>	A <sub>VB</sub>	Siksi Raif voi käydä <u>teatteri-koulua</u> . -Onko se hyvä paikka?	0:18:44	4
407	– Oh, it's worth every penny. He got down to the last 12 for <u>Dairylea</u> and he had a call back for “ <u>Bodger and Badger</u> ”. – Really?	a British brand of cheese products manufactured by the US company Kraft Foods; see #390	S <sub>SC</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Kyllä. Hän oli päästä <u>maitomainokseen</u> -  ja hänelle soitettiin <u>lasten-ohjelmasta</u> . -Ihanko totta?	0:18:48  0:18:51	5 4
408	– Oh, he won't be <u>Bugsy Malone</u> now, will he?	see #404	C <sub>SC</sub>	A <sub>VB</sub>	Nyt hänestä ei tule <u>Bugsy Malonea</u> .	0:19:37	1



#	ST	Description	Type	Channels	TT	Time	Strategy
409	– What are you watching? <u>Monster Trucks</u> ? – <u>Monster Trucks</u> , yeah.	see #278	C <sub>TH</sub> C <sub>TH</sub>	A <sub>VB</sub> A <sub>VB</sub>	Katsotko sinä <u>Monster Trucksia</u> ? -Joo.	0:22:19	1 7
410	– And how much is this one again? – They’re both retail at <u>four pounds ninety-five</u> .	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Paljonko tämä maksoikaan? -Kumpikin maksaa <u>4.95 punttaa</u> .	0:23:59	8
411	– Oh, is there a problem? – I was hoping to spend around <u>four pounds eighty</u> .	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Mikä hätänä? -Olin ajatellut käyttää siihen <u>4.80 punttaa</u> .	0:24:04	8
412	[a sign saying “ <u>Jim Sweeney</u> House – sheltered accommodation”]	a British comedian and writer (1955–) who has suffered from multiple sclerosis for over 20 years (Reynolds 2005)	C <sub>SC</sub>	V <sub>VB</sub>	-	0:24:27	7

### LBe8

413	<u>Brighton</u> , <u>Brighton</u> , Bri... Oh! Britain, Britain, Britain! Birthplace of <u>William Shakespeare</u> , <u>Mahatma Gandhi</u> and <u>Big Bird</u> .	a seaside town in East Sussex, England; see #388; “(1869–1948) an Indian lawyer and politician who successfully led the fight for India’s independence from the British. Gandhi is famous especially for developing the idea of non-violent protest [...]” (LDEL: s.v. <i>Gandhi, Mahatma</i> ); a character in the British children’s television programme <i>Sesame Street</i>	G <sub>SC</sub> G <sub>SC</sub> C <sub>SC</sub> S <sub>TH</sub> C <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub> A <sub>VB</sub>	<u>Brighton</u> , <u>Brighton</u> , Br...  <i>Britannia, Britannia, Britannia.</i> <i>Siellä syntyi Shakespeare</i> -  <u>Mahatma Gandhi</u> ja <u>Seesamitie</u> .	0:00:02 0:00:05 0:00:10	1 1 9 (7, 1) 1 4
414	– It says in here <u>Boy George</u> is a gay!	a British pop singer (1961–)	C <sub>SC</sub>	A <sub>VB</sub>	Tässä sanotaan, että <u>Boy George</u> on homo.	0:01:58	1
415	– Could I have another <u>Bacardi</u> and <u>Coke</u> , please, Myfanwy? – Is it all right if Miss Fitzwilliams serves you?	see #209	S <sub>TH</sub>	A <sub>VB</sub>	Saisinko toisen <u>Bacardi</u> -colan? -Neiti Fitzwilliams hoitaa sen.	0:02:03	8
416	– Ok, gang. Now, for today’s <u>general studies</u> , I’ve invited someone along who used to be a pupil at this school. Her name is Vicky Pollard.	“[a] general knowledge course: a course of study at school or university that covers a broad range of general topics rather than specializing in one specific area” (Encarta 2009: s.v. <i>general studies</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Pyysin tänään tänne erään -  joka oli tämän koulun oppilas. Hänen nimensä on Vicky Pollard.	0:05:58 0:06:03	7
417	– But, she’s turned her life around. Umm, she’s now got a job at <u>Boots</u> ...	“a British shop in almost every town in the UK, where you can buy medicines, soap, make-up etc” (LDEL: s.v. <i>Boots</i> )	C <sub>SC</sub>	A <sub>VB</sub>	Mutta nyt hänen elämänsä on muuttunut, hänellä on työpaikka -	0:06:28	7
418	– Let me tell you about Wayne Duggan because Wayne Duggan bunked off PE when in locker room and took a slash all over Elliot Nathan’s brand new <u>Adidas</u> bag...	a German company which manufactures sports clothes and equipment	S <sub>TH</sub>	A <sub>VB</sub>	Wayne lintsas voikasta ja meni kaapeille -  ja kusi Elliot Nathanin uuden <u>Adidas-laukun</u> päälle.	0:07:17 0:07:20	9 (1, 2)
419	– ...and he’s got this really good job putting jam in <u>Jammie Dodgers</u> .	a brand of biscuits manufactured by the British company Burton’s Foods	S <sub>SC</sub>	A <sub>VB</sub>	ja nyt sillä on hyvä duuni, laittaa hilloa <u>kekseihin</u> .	0:07:40	4

#	ST	Description	Type	Channels	TT	Time	Strategy
420	– So is <u>fifteen pounds</u> ok? – Thank you, thank you! <u>Fifteen pounds</u> ! Where I come from, you have to babysit three hours to earn <u>fifteen pounds</u> .	see #40	S <sub>SC</sub> S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub> , V <sub>NVB</sub>	Riittääkö <u>15 punttaa</u> ?  Kiitos, <u>viisitoista punttaa</u> ! Minun kotimaassani -  täytyy vahtia lasta kolme tuntia saadakseen <u>15 punttaa</u> .	0:10:27  0:10:30  0:10:34	8 8 8
421	<u>Comrade Stalin</u> salutes you!	Joseph Stalin (1879–1953), “a Russian politician, born in Georgia, who was the leader of the former Soviet Union. Although Stalin was responsible for developing farming and industry in his country [...], he is now remembered also for his great cruelty.” (LDEL: s.v. <i>Stalin, Joseph</i> )	S <sub>TH</sub>	A <sub>VB</sub>	<u>Toveri Stalin</u> tervehtii teitä!	0:11:26	9 (2, 1)
422	At Kelsey <u>Grammar School</u> in Flange, it is break time.	see #189	C <sub>SC</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	<i>Kelseyn <u>yläasteella</u> Flangessa on välitunti.</i>	0:11:30	6
423	– Meacher, the answer to question two was <u>Golden Wonder</u> , not <u>KP</u> .	a brand of potato crisps manufactured by the British company Golden Wonder; a brand of crisps manufactured by the British company KP Foods	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Meacher, vastaus kysymykseen kaksi oli <u>Golden Wonder</u> , ei <u>KP</u> .	0:11:49	1 1
424	– Wilson, you could have had <u>Cheese and Owen</u> or <u>Smoky Beckham</u> .	brands of crisps that were introduced by the British company Walkers during the 1998 World Cup (Evening Standard 1999)	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Wilson, olisit voinut laittaa <u>Juusto-Owenin</u> tai <u>Savu-Beckhamin</u> .	0:12:09	9 (2, 1) 9 (2, 1)
425	– Papathasaniou, please note <u>Monster Munch</u> is maize-based. This was all covered in the first term.	a brand of crisps manufactured by the British company Walkers	S <sub>SC</sub>	A <sub>VB</sub>	Papathasaniou, <u>Monster Munch</u> on maissipohjainen <u>lastu</u> .	0:12:20	3
426	– Frazzles, Denton, not <u>Quavers</u> . They look like rashers, for Pete’s sake.	a brand of bacon-flavoured corn snacks manufactured by the British company Walkers; famous for its cheese-flavour, a brand of snacks manufactured by the British company Walkers (PepsiCo 2009)	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	<u>Frazzles</u> , Denton, <u>juustonaksut</u> vain näyttävät sisältävän pekonia.	0:12:29	1 4
427	– I particularly enjoyed your diagram of <u>a Wotsit</u> .	a brand of cheese puffs manufactured by the British company Walkers	S <sub>SC</sub>	A <sub>VB</sub>	Pidin erityisesti <u>juustonaksudiagrammista</u> .	0:12:38	4
428	– Mister McCooney, you have tax payments overdue of nearly <u>twenty-four thousand pounds</u> .	see #40	S <sub>SC</sub>	A <sub>VB</sub>	Herra McCooney, teillä on verorästejä <u>lähes 24 000 punttaa</u> .	0:13:16	8
429	There’s a tailback stretching <u>a mile and a half</u> , so avoid like plague.	see #115	S <sub>SC</sub>	A <sub>VB</sub>	<i>Jono on miltei <u>2,5 kilometriä</u> pitkä, yrittäkää välttää sitä.</i>	0:15:35	8
430	<u>The Dartford Tunnel</u> jam-packed and... – Said James.	a road tunnel under the River Thames between Kent and Essex	G <sub>SC</sub>	A <sub>VB</sub>	<i><u>Tunnelissa</u> on ruuhkaa, kuten yleensäkin. -Sanoi James.</i>	0:15:40	4
431	– <u>Eight stone five</u> .	see #202	S <sub>SC</sub>	A <sub>VB</sub>	<u>53 kiloa</u> .	0:17:22	8
432	– You were <u>fourteen stone and four pounds</u> . – Ooh, I was big wasn’t I? – You are... <u>fifteen stone and eleven pounds</u> .	see #202	S <sub>SC</sub> S <sub>SC</sub>	A <sub>VB</sub> A <sub>VB</sub>	Sinä painoit <u>90,5 kiloa</u> . -Olin aika isokokoinen.  Nyt sinä painat...  <u>Sata kiloa</u> .	0:17:43  0:17:47  0:17:52	8 8

#	ST	Description	Type	Channels	TT	Time	Strategy
433	– Fifteen stone ten. – See? It's dropping, dropping.	see #202	S <sub>SC</sub>	A <sub>VB</sub>	99,5 kiloa. -Huomaatteko, se putoaa.	0:18:14	8
434	– Fifteen stone eight and a half. – Oh, this has got a lot of underwiring.	see #202	S <sub>SC</sub>	A <sub>VB</sub>	99 kiloa. -Näissä on paksut kaaritet.	0:18:37	8
435	– What's this? “Nine and a Half Weeks”?	a 1986 US film that is an erotic drama	C <sub>TH</sub>	A <sub>VB</sub> , V <sub>NVB</sub>	Mikä tämä on? 9 1/2 viikkoa.	0:20:56	8
436	– Mollie Sugden. – Don't be silly, Clive.	see #246	C <sub>SC</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	Mollie Sugden. -Älä ole hassu, Clive.	0:22:51	1
437	– Your friend, Mollie Sugden.	see #246	C <sub>SC</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	Teidän ystävänne, Mollie Sugden.	0:23:13	1
438	– Excuse me. Mrs Sugden? – Yes. – I'm so sorry to bother you...	see #246	C <sub>SC</sub>	A <sub>VB</sub> , A <sub>NVB</sub> , V <sub>NVB</sub>	Rouva Sugden? Anteeksi että häiritse -	0:23:21	9 (2, 1)
439	Inside Ten Downing Street, the Prime Minister is having an urgent meeting with his Italian counterpart. I actually lived in Italy for a few years while I was pope.	see #181; the head of the Roman Catholic church	G <sub>SC</sub> C <sub>TH</sub>	A <sub>VB</sub> , V <sub>VB</sub> , V <sub>NVB</sub> A <sub>VB</sub>	Pääministeri tapaa italialaisen virkaveljensä.  Minäkin asuin Italiassa pari vuotta kun olin paavi.	0:23:52  0:23:58	7 8
440	– Now, we're all out of beans. Now, I could get you the normal ones or the ones with the little chipolatas in.	see #35	S <sub>TH</sub>	A <sub>VB</sub>	Pavut ovat lopussa. Voin ottaa tavallisia -  tai sitten sipulilla maustettuja.	0:26:57  0:27:01	5
441	– Oh! They're doing a special offer on Alhabetti Spaghetti. I'll get that instead.	a brand of tinned pasta in tomato sauce manufactured by the US company Heinz	S <sub>TH</sub>	A <sub>VB</sub>	Aakkos-spagetti on tarjouksessa, otankin sitä.	0:27:06	2
442	[a banner saying “Most people in a Mini – World Record attempt”]	Mini Cooper, a type of British car	S <sub>SC</sub>	V <sub>VB</sub> , V <sub>NVB</sub>	ENITEN IHMISIÄ MINISSÄ	0:27:45	1
443	Next week, Coupling or something. Goodbye!	a BBC comedy programme that first ran from 2000 to 2004	C <sub>SC</sub>	A <sub>VB</sub>	Ensi viikolla tulee jokin toinen sarja. Näkyviin!	0:28:08	4